



KING HENRY THE FOURTH  
FIRST PART



# King Henry the Fourth

## *First Part*

By  
William Shakespeare

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

MACMILLAN AND CO., LIMITED  
ST. MARTIN'S STREET, LONDON

1952



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First Edition 1893

Reprinted 1900, February and October 1903, 1906, 1910, 1914, 1919,  
1920, 1925, 1927, 1929, 1932, 1935, 1944, 1946, 1949, 1952

PRINTED IN GREAT BRITAIN

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## INTRODUCTION.

THOUGH on account of its length *Henry the Fourth* is divided into two parts, it is in reality one play ; and it will be convenient to treat it as such. The following Introduction will, therefore, preface both Parts, they being published separately to suit the requirements of students.

For both Parts the authority is Holinshed's Chronicle, but there also existed when they were written a worthless anonymous play called *The Famous Victories of Henry the Fifth, containing the honourable battell of Agincourt*, in which occur the leading incidents of Shakespeare's play. The first Part was written either in 1596 or 1597, and the second Part at all events before the 25th of February, 1598. The first Part was entered in the Stationers' Registers by Andrew Wise, Feb. 25th, 1597-8, as "A booke intituled the Historye of Henry iiiith, with his battaile at Shrewsburye against Henry Hottspurre of the Northe, with the conceived Mirth of Sir John Falstaffe." Now it is certain that Sir John Falstaff was originally called Sir John Oldcastle. Thus in Field's *Amends for Ladies*, 1618, we have

" Did you never see  
The play where the fat knight, hight Oldcastle,  
Did tell you truly what this honour is?"

a passage first cited by Farmer, evidently referring to Falstaff's soliloquy on honour, *Pt. I.* v. 2. 130-144, and probably showing, as Halliwell observes, that "some of the theatres, in acting *Henry IV.*, retained the name of Oldcastle after the author had altered it to Falstaff." In the same Part, i. 2. 47, 8, the Prince calls Falstaff "my *old* lad of the *castle*," on which Warburton points out that when the poet changed the name he forgot this allusion to it: in *Pt. II.* iii. 2. 27-9, Shallow says, "Then was Jack Falstaff, now Sir John, a boy, and *page to Thomas Mowbray, Duke of Norfolk*"—a post which Reed has shown was really held by Oldcastle: in i. 2. 137, of the same Part, Falstaff's speech in the quarto of 1600 has the prefix "*Old*," which, Theobald remarks, proves "that, the play being printed from the stage manuscript, *Oldcastle* had been all along altered into *Falstaff*, except in this single place by an oversight; of which the printers not being aware continued these initial traces of the original name." Lastly, in the Epilogue to *Pt. II.*, we have, "If you be not too much cloyed with fat meat, our humble author will continue the story, with Sir John in it,...where, for anything I know, Falstaff shall die of a sweat, unless a' be killed with your hard opinions; *for Oldcastle died a martyr and this is not the man.*" The entry in the Stationers' Registers, quoted above, shows that the name had been changed before the first Part was printed in 1597-8; and the alteration being made in the second Part also, except in the single place already mentioned, it follows that that Part also must have been written before Feb. 25th, 1597-8. Rowe mentions as a tradition of the cause of the change that some of the Oldcastle family

“being then remaining, the Queen was pleas’d to command him [the poet] to alter it [the name]; upon which he made use of Falstaff”; and, says Dyce, referring to Halliwell, “the statement is supported by Dr. James’s Epistle Dedicatory to his unpublished work, *The Legend and Defence of the Noble Knight and Martyr, Oldcastle to Falstaff*, ‘offence being worthily taken by personages descended from his [Oldcastle’s] title, as peradventure by manie others also whoe ought to have him in honourable memorie.’”

The period embraced by the first Part is about ten months, from September 14th, 1402, to July 21st, 1403; by the second Part, ten years, from 1403 to 1413.

As Shakespeare, except in a few minor particulars, follows actual history, it will not be necessary to go in any minute detail into the course of the play. But the connection between *Richard the Second*, *Henry the Fourth*, and *Henry the Fifth* is so close, that in order to understand the poet’s treatment of Henry’s usurpation, and the consequences to which it gave birth, it is important to look backward and forward to those three plays. The usurpation takes place in *Richard the Second*, and while it is yet imminent, not completed, the Bishop of Carlisle foreshadows the troubles destined to convulse the realm. In iv. 1. 132-149, he says,

“I speak to subjects, and a subject speaks,  
 Stirr’d up by God, thus boldly for his king.  
 My lord of Hereford here, whom you call king,  
 Is a foul traitor to proud Hereford’s king:  
 And if you crown him, let me prophesy:  
 The blood of English shall manure the ground,  
 And future ages groan for this foul act;

Peace shall go sleep with Turks and infidels,  
 And in this seat of peace tumultuous wars  
 Shall kin with kin and kind with kind confound ;  
 Disorder, horror, fear and mutiny  
 Shall here inhabit, and this land be call'd  
 The field of Golgotha and dead men's skulls.  
 O, if you raise this house against this house,  
 It will the woofullest division prove  
 That ever fell upon this cursed earth.  
 Prevent, resist it, let it not be so,  
 Lest child, child's children, cry against you ' woe ' ! "

In the two Parts of *Henry IV.* we see the immediate fulfilment of this prophecy. Though the king's introductory words, *Pt. I. i. 1. 1-33*, speaking of intestine wars as having come to an end, and of his armies as about to be employed in the recovery of the Holy Land, he has hardly finished when Westmoreland comes in to announce the capture of "the noble Mortimer" in his endeavour to subdue the "irregular and wild Glendower." He goes on to recount the fight between "young Harry Percy and brave Archibald, That ever-valiant and approved Scot." This is again followed by the conspiracy of Hotspur, Worcester, Mortimer, Glendower, and Douglas, which is crushed at the battle of Shrewsbury. In the second Part we have the Earl of Northumberland concerting measures of insurrection ; the Archbishop of York, Mowbray, and Hastings in open defiance of the king, their capture by a stratagem, and the death of Henry the Fourth shortly after. In both Parts the king is haunted with the dread of retribution hanging over him on account of his forcible seizure of the crown. In *Pt. I. iii. 2. 4-11*, addressing Prince Henry, he says,

“ I know not whether God will have it so,  
 For some displeasing service I have done,  
 That, in his secret doom, out of my blood  
 He 'll breed revengement and a scourge for me ;  
 But thou dost in thy passages of life  
 Make me believe that thou art only mark'd  
 For the hot vengeance and the rod of heaven  
 To punish my mistreadings.”

In *Pt. II.* iii. 1. 45-79, he bemoans the “time’s condition,” and tries to make excuses for his usurpation. Shortly afterwards, iv. 4. 54-66, he anticipates the evil days which will follow when Prince Henry succeeds to the crown, his heart being still filled with the fears expressed in the passage quoted above. These gloomy anticipations are again eloquently recited in iv. 5. 119-138 ; and when the Prince, defending himself against the charge of desiring his father’s death in order that he may ascend the throne, speaks of the “noble change” that he has “purposed,” the king, iv. 5. 184-220, reverts to the “by-paths and indirect crook’d ways” by which he “met” his “crown,” tells the Prince “how troublesome it sat upon” his “head,” how that he hopes it “shall descend” to him “with better quiet, Better opinion, better confirmation,” and finally, still conscious of the likelihood of intestine troubles, advises him

“ to busy giddy minds  
 With foreign quarrels ; that action, hence borne out,  
 May waste the memory of former days.”

In *Henry V.* we are shown the newly-crowned king ready to follow his father’s advice by making war upon France. Just before starting on his expedition, he discovers the plot of Cambridge, Scroop, and Grey, and



persuades himself that this discovery is an indication of Heaven's satisfaction with the war he is undertaking ;

“ We doubt not of a fair and lucky war,  
Since God so graciously hath brought to light  
This dangerous treason lurking in our way  
To hinder our beginnings.”

On the eve of the battle of Agincourt the remembrance of his father's usurpation finds expression in an appeal to God not on that day to think

“ upon the fault  
My father made in compassing the crown ” ;  
he pleads,

“ I Richard's body have interred new,  
And on it have bestow'd more contrite tears  
Than from it issued forced drops of blood ;  
Five hundred poor I have in yearly pay,  
Who twice a day their wither'd hands hold up  
Toward heaven to pardon blood ; and I have built  
Two chantries where the sad and solemn priests  
Sing still for Richard's soul ” ;

and finally vows,

“ More will I do ;  
Though all that I can do is nothing worth,  
Since that my penitence comes after all,  
Imploring pardon.”

His rule is strong and beneficent, and so long as he lives the questionable character of his title to the crown is forgotten, or forgiven, not merely in consequence of the manner in which he busies men's minds, and finds occupation for their restless energies, but because of the contented pride with which a king so thoroughly English is regarded by a nation which he has raised to a pitch of greatness never hitherto attained. But he is an excep-

tional king, and it is by exceptional virtues alone that such a position as he has inherited can be maintained. The moment his strong arm is withdrawn, and the people have no one to look to but a prince like Henry the Sixth, feeble alike in mind and body, the contentious passions of the nobles burst forth again in all their violence; the right derived from Henry the Fourth goes for nothing; Edward the Fourth, the nearest lineal descendant of Edward the Third, succeeds to the throne; and Henry the Fourth's usurpation is, so to speak, avenged.

We may now examine the characters of the play.

We first meet with Henry, then only Bolingbroke, <sup>The King</sup> Duke of Hereford, in the opening scenes of *Richard the Second*, where for his rivalry with the Duke of Norfolk and in it the disturbance of his country's peace,—such is Richard's pretended excuse,—he is banished from England for “twice five summers.” On the death, however, of his father Gaunt, he returns without permission to claim his heritage of the Duchy of Lancaster, when Richard's arbitrary and impolitic seizure of his “royalties and rights,” together with the known discontent of the people at his reckless exactions and feeble government, give him a pretext for making war upon the king whose crown, with the aid of other ill-affected nobles, he quickly wrests from him. Henry's character as portrayed in *Richard the Second* is uniform with its development in *Henry the Fourth*. Earthy in his aspirations, with nothing very exalted, nothing very lovable about him, he knows what he wants, is skilful in reading the minds of those about him, whether high or low, and, unlike his vacillating opponent, goes

straight forward to his point. He can wait, he can flatter, can use dissimulation; but his waiting is not dilatoriness, in his flattery he does not descend to unworthy familiarity, under his dissimulation he masks his designs, yet cloaks no treachery. With instinctive insight into the situation he contrives that his deposition of Richard should appear as much forced upon him as sought by him, and every step he takes is taken with deliberate, well-planned, advance. Towards the confederate lords he is gracious without enthusiasm; a courageous opponent, like the Bishop of Carlisle, he punishes with rigour and yet with politic generosity; for a weak and fallen foe, like Richard, he has a feeling of pity, contemptuous as that pity may be. Self-contained and self-assured, he has no need to be vindictive or petty. Of his country's wrongs and sufferings he has as clear a perception as of his own wrongs and sufferings; and if his first dictates are those of selfishness, it is an enlightened selfishness which sees that self alone cannot be safely gratified. To be really powerful himself, he knows that he must make his country powerful and prosperous, so far as good government can effect that end. To ensure permanence to his rule, it is essential that tranquillity and justice should prevail throughout the land. At the opening of the present play Henry had been seated on the throne for three years. Resting his claims on a parliamentary title, he was constrained to rule in accordance with constitutional law, and dared not, even if he wished it, attempt that independence of the crown which had been Richard's ruin. He had courted and won the support of the chief nobles; he had further purchased the

support of the Church by basely countenancing the persecution of the Reformers, and to their resentment he owed a considerable aggravation of the incessant revolts that threatened his reign. But at the time at which Shakespeare continues his career, he deludes himself with the belief that he has quelled all disorder, and may now prepare himself for a crusade against the Moslems who still held "the sepulchre of Christ," an undertaking we may imagine dictated by the idea of busying "giddy minds,"—a policy he afterwards preaches to his son,—and intended by way of propitiation of God's displeasure, quite as much as resulting from any fervour of religious enthusiasm. His delusion, however, is short-lived, and he turns to meet the danger which he finds threatening him not more in the successful defiance of the Welsh chieftain, Glendower, than in the haughty demeanour of the Northumberland faction to whose help he owed his accession to the throne. And here his usual policy deserts him. Partly that he fancies himself stronger than he really is, partly that he cannot shut out from his view the claims to the crown of Edmund Mortimer, nephew to Lady Percy, he allows himself to be drawn into a quarrel with the Percies, who thereupon throw themselves into the arms of Glendower and raise the standard of rebellion. A slight concession might, for the time at least, have secured the continued good will of this powerful party; but Henry probably feels only too acutely the galling bands of obligation, probably has in his mind Richard's prophetic words to Northumberland,

"And he shall think that thou, which know'st the way  
To plant unrightful kings, will know again,

Being ne'er so little urged, another way  
To pluck him headlong from the usurped throne";

and is not sorry that the struggle should come in which he may rid himself of the burden of gratitude, and give a lesson of his power to such as may be disposed to question it. However this may be, the die is cast and the king committed to war with his former supporters. Fortune goes with him, the rebels are completely routed, Hotspur slain, and his father driven to take refuge in Scotland. Rebellion, however, again makes head; this time under the lead of the Archbishop of York, Mowbray, and Hastings, and though after a protracted struggle the king's cause triumphs, he is by this time well nigh broken in health and spirits. As Clarence says, *Pt. II. iv. 4.* 118-120,

"The incessant care and labour of his mind  
Hath wrought the mure that should confine it in,  
So thin that life looks through and will break out";

he becomes morbidly anxious, broods over the troubles of his country, reviews his past life with a yearning sense of failure in his best hopes, trembles for his sons when he shall be gone, is conscious of the little love he has enjoyed, would pry into the secrets of futurity, and tries to comfort himself once more with the dream of peace of mind to be found in a war waged for religion not for any personal aggrandisement. This solace is denied him, but death unloads him of his burden, and before he passes away his restless soul is calmed by the knowledge that his son, for whose affection in spite of his lonely reserve he had so craved, is indeed what he could wish him to be, and that he may lay aside all his

anxieties alike as to his children and as to the realm for the possession of which he has sacrificed so much of truer happiness. If his character is not one that inspires enthusiasm, his indomitable fixity of purpose may fairly compel admiration; if subtlety of intellect dwarfed the more amiable traits of affection and sympathy, such hardness of disposition was at all events something better than the emotional feebleness of him whom he displaced; if policy was his leading trait, there was in it, as Hudson remarks, "much of the breadth and largeness which distinguish the statesman from the politician."

As in the case of the king, we must refer back to *Prince Her Richard the Second* for the first mention of the Prince who is, in v. 3. 1-22, already a source of anxiety to his father on account of the "dissolute crew" with whom he consorts, though even then the king discerns "some sparks of better hope, which elder years May happily bring forth." Our next reference to him is in i. *H. IV.* i. 1. 78-91, where the king compares him unfavourably with Hotspur. The first time he is actually presented to us is in i. 2 of the same Part. His light-hearted disposition, fond of excitement and adventure, finding no outlet in more serious enterprise, had led him into an unwise intimacy with the witty but debauched old knight, Sir John Falstaff. With Sir John are his low associates, Poins, Peto, Gadshill and Bardolph, who on the first scene in which the Prince comes before us, have arranged a robbery of some travellers during the night. Poins persuades the Prince to pretend that he will join in the exploit, disclosing to him at the same time an under-plot of his own by which he and the Prince

are to separate themselves from Falstaff and his companions, and in disguise to rush upon them after the robbery and make them disgorge their booty. This adventure is followed by two scenes at the Boar's Head Tavern in Eastcheap, where the Prince joins in all the revelry of his boon-companions, makes friends with the drawers, and altogether behaves himself as a roistering madcap. In these low haunts of dissipation he is roused by the news of the insurrection of the rebels. At once leaving his associates, he joins the King, excuses himself for his former irregularities (iii. 2. 18-28) and in answer to his father's reproof promises amendment (iii. 2. 92, 93, and 130-159). Again, just before the battle of Shrewsbury (v. 1. 83-100), he confesses that he has hitherto been a 'truant to chivalry'; and to show the reality of his repentance, proposes a single combat with Hotspur to decide the question at issue, and so avoid the bloodshed of a general battle between the two forces. The noble modesty with which the challenge is made is eloquently set forth by Sir R. Vernon, who worthily appreciates the Prince's character (v. 2. 51-68). It is, however, declined. The armies engage at Shrewsbury, the Prince fights with splendid courage, and encountering Hotspur, kills him. The rebels being overcome and the necessity for showing himself in his nobler and truer colours being past, the hero of Shrewsbury sinks again into the rake of Eastcheap. There we find him at the Boar's Head Tavern with his former wild companions. But the circumstances around him have changed, and he has changed with them. What in his earlier days seemed to him, conscious of the depths of his own character, to be pardonable frivolity, now takes a different colouring

from the gloomy aspect of the events in which he has played a part and those which are clearly not far distant. "Here for the first time," says Gervinus, "he is ashamed of this low taste, and reproaches himself for associating with Poins and his friends, and for becoming initiated into all their meanest secrets. The thought of his father's sickness and possible death has softened him; he is sad even to weeping. His heart bleeds inwardly, but intercourse with his frivolous companions has unaccustomed him to the demeanour of sorrow and sadness. Poins construes this change into hypocrisy, and looks upon his former hilarity at the prospect of the crown as his natural mood. The princely blood in Henry is roused. 'Thou think'st me,' he says to Poins, 'as far in the devil's book as thou and Falstaff for obduracy and persistency: let the end try the man.' He receives letters from Falstaff in the old familiar tone, but in the manner in which he receives them, in the manner in which he converses with Poins, a separation of feeling is perceptible. The seriousness of circumstances, the sickness of his father, the approach of the period of his high vocation, have roused him, and the resolutions of that first soliloquy which we heard from him begin to ripen into action. He can no longer with that irresistible humour resign himself as before to the frivolities of his old friends; he remembers his dignity at every moment between the promptings of his old vein. 'We play the fools with the time,' he says, 'and the spirits of the wise sit in the clouds and mock us.'" Nor is his return to this kind of life long continued. Hearing that fresh rebels are in arms against his father, he exclaims (Pt. ii., ii. 4. 390-95).



“ By heaven, Poins, I feel me much to blame,  
So idly to profane the precious time,  
When tempest of commotion, like the south  
Borne with black vapour, doth begin to melt  
And drop upon our bare unarmed heads.  
Give me my sword and cloak.”

With these words he at once quits his companions, and repairs to Westminster, where, shortly before his coming, the King had again expressed to Warwick his fears of what would happen on his coming to the throne, and had been assured by Warwick that he had mistaken his character (Pt. ii., iv. 4. 20-80). Here the Prince finds the King lying asleep on his death-bed with the crown upon his pillow. Taking the crown up, he puts it on, declaring to himself that he will wear it worthily (iv. 5. 43-7). The King, awaking, finds the crown gone, assumes that the Prince, who he learns has been in the room, has taken it away, and on the Prince's return reproaches him with longing for his death, and grieves for the future of England when his son shall have succeeded him (iv. 5. 93-138). The Prince indignantly repudiates the charge, and endeavours to quiet his father's fears for the welfare of the country (iv. 5. 139-155). The King dies almost immediately after this interview, and the time has come for the Prince, now Henry the Fifth, to show that his assurances to his father were not mere boasting, but that he is really worthy of the fortunes which have fallen upon him. In the first scene in which he appears in his new position, we find him trying to comfort his brothers with the assurance of his sympathy and protection (v. 2. 57-61). He then turns to the Chief Justice, who had committed him for contempt of Court

when in his youthful days he had struck him in his 'very seat of judgment.' Pretending that such an indignity to his royalty can never be forgotten, he gives the Chief Justice the opportunity of justifying himself, which he does in noble language (v. 2. 73-101). To this, Henry, never having seriously borne any malice towards the Chief Justice, replies in the fine speech which concludes the Second Scene of the Fifth Act (v. 2. 102-145).

The sincerity of his professions of amendment is shown by his treatment of Falstaff, who supposes that he is now to be made a great man (v. 4. 42-75). This winds up the play of *Henry IV.*, and we next meet the newly-crowned King in the opening of *Henry V.*, where the Archbishop pronounces upon him an eulogy which, though somewhat extravagant, is in a large measure justified by his subsequent behaviour. We now find him thoughtful, sober, merciful; on fire with martial ardour, but ardour tempered by prudence; anxious to do what is right; ready to listen to good advice; and in every respect fully upholding his kingly dignity. The virtues which he now displays were of course always inherent in his character, though hidden for a time by the wild exuberant spirits of his youth. The difference in his behaviour is due to the difference of his position. How deeply he is sobered by events is shown in everything he does; in the care with which he makes preparations for invading France while providing at the same time for the safety of his own kingdom; in the dignity with which he receives the French ambassador; in his treatment of the conspirators; in his behaviour before Harfleur; in his deep consideration for

the well-being of his soldiers ; and no less in the reflections we find him making upon his own position after conversing in disguise with the common soldiers Bates and Williams on the eve of the battle.

From first to last, he is a man of sterling virtues, bold, honest, simple-hearted, loving towards his friends, just towards his enemies, and though inclined in his earlier days to let his talents run to waste, yet ready, when the right hour has struck, to lay aside frivolity, and show himself equal to the demands made upon him.

In Northumberland there is nothing admirable. A traitor to Richard, he is soon to show himself equally faithless to Henry. His first defection might appear to have reasonable grounds in special indignation at Richard's treatment of Bolingbroke, and in general abhorrence of that king's cruelty towards his subjects, were it not that his later conduct betrays nothing nobler than selfish motives accompanied by vacillation and a readiness to devolve upon others that hazard which he should have been the first to encounter. From sharing in the fight at Shrewsbury he is kept by a convenient sickness, though he is willing that his son and brother should tempt their fate and "see how fortune is disposed to" them. Their defeat and his son's death fall upon him with a heavy blow, and in the first bitterness of his grief he talks loudly of what he will do, but ends by hiding himself in Scotland. From this safe retreat he encourages the Archbishop, Mowbray, and Hastings to another trial of arms, but his letters are cold in "intent, honour, and substance," and he excuses his holding aloof on the plea that he has been unable to levy "such powers As might hold sort-

ance with his quality." Later on he does indeed issue forth from his retreat "With a great power of English and of Scots," but is defeated by the Sheriff of York even before the king's army can come up, and perishes on the field.

No greater contrast to his father could easily be found Hotspur. than in Hotspur. For coldness and calculating prudence in the one, we have a boiling heat, a reckless courage in the other. For smooth-tongued courtesy, a daring disregard of persons; for "half-faced fellowship," a thorough-going scorn for all but the most earnest, most strenuous, co-operation in act as in policy. Compare the oily moderation of the father seeking to soothe Henry's wrath with the son's explosion into almost insolent reproach as he chivalrously defends Mortimer against the imputation of revolt. To Northumberland such an explosion seems madness, and his rebukes are coldly contemptuous. Hotspur's fury is indeed out of all bounds, and he throws himself into the plot against Henry with a ferocity of eagerness that augurs ill for his conduct of affairs should he get the upper hand in the counsels of his party. Yet his cautious father and uncle know well how needful to their purpose is such unshrinking audacity, know the value of his intemperate animation in kindling into fervour the spirits of those who must share in their hazardous enterprise, and be goaded with a like contempt for the odds they have to face. For the more subtle-witted elders it may be to scheme and organize, his it must be to execute. They and their confederate, Glendower, know also that his acknowledged prowess in arms is a large factor in their success, and Morton exaggerates nothing when he

says that "from his metal was his party steel'd." It was, indeed, this recognition of his splendid courage that won for him a deference such as was shown him by his colleagues. The fiery Glendower, seeing in him a spirit like his own, submits to being thwarted, contradicted, laughed at for his claims to supernatural powers ; for, says Mortimer,

" He holds your temper in a high respect  
And curbs himself even of his natural scope  
When you come 'cross his humour ; faith, he does :  
I warrant you, that man is not alive  
Might so have tempted him as you have done,  
Without the taste of danger and reproof."

So, again, when the spirit of the conspirators begins to droop at the news that Northumberland cannot, or will not, join them in the first shock of arms, it is Hotspur's impetuous hopefulness that, far from being depressed, finds a good omen in his absence ; in his eyes that absence

" lends a lustre and more great opinion,  
A larger dare to our great enterprise,  
Than if the earl were here ; for men must think,  
If we without his help can make a head  
To push against a kingdom, with his help  
We shall o'erturn it topsy-turvy down."

He rejoices to find that the king is speeding to meet them, that the time is at hand when "fields and blows and groans" shall "applaud" their "sport" ; he looks with eager delight to the moment when he shall meet "the madcap Prince of Wales" in even shock of war, and is no whit daunted though he learns that the encounter must be hazarded without the help of Glen-

dower who "comes not in, o'er-ruled by prophecies." Worcester would delay, but Hotspur is supported by the hot-blooded Douglas, and the counsels of prudence are set aside. Blunt, Henry's envoy of peaceful terms, is met by angry reproaches of the king's perfidy towards those to whom he owed everything; and though Hotspur so far restrains himself as to agree to consider the proposals made to him, yet when Worcester, sent to state the grievances which Henry has promised to listen to, returns with the intelligence—the false intelligence—that nothing but chastisement is to be looked for, Hotspur welcomes the rebuff as leaving nothing now but an appeal to arms. In the battle he meets the Prince by whose hand he falls, his last regret being not for the loss of life, but for the loss of reputation. Hotspur makes no pretensions to statesmanship. He indeed scorns anything like statecraft. But he is the soul of honour, full of generous impulse and lofty thought, full too of unconscious poetry which bursts forth on every occasion, though he ridicules "mincing poetry" in others and compares it to "the forced gait of a shuffling nag." We can see also in his interview with his wife that, despite his seeming roughness, he has an affectionate nature, and that his widow's tribute to her "heart's dear Harry" is not all paid to his heroism. In that passionate outburst of grief Shakespeare skilfully contrives to keep up the impression he has given us from the first of Hotspur's youthfulness; for though he was in reality nearly twenty years older than Henry, he is represented as the Prince's co-eval, partly that in this way the rivalry between the two may appear the closer, partly that we may the more thoroughly enjoy his

untamed animal spirits, the recklessness which we associate with youth, the sanguine gaiety of heart, the freakish character of his humour as seen in the badinage of his wife, in the mocking raillery of Glendower, in the petulance of his gibes against the king after their stormy collision.

The Welsh chieftain is a curious compound of the mystic and the man of action, the lover of poetry, art, refinement, and the turbulent, headstrong, assertor of his rights. He is as much in earnest in the one direction as in the other, thoroughly believes in himself, his supernatural powers, and his distance of superiority from all other men, and is driven almost wild with fury at Hotspur's daring to question his commerce with devilish agency. Indeed, to his scarcely sane imagination these pretensions are more than mere material possessions or success, and the very intensity of his belief in himself acts strongly upon others; insomuch that even Henry, it is said, when failing in his earliest attempts to bring him into subjection, found consolation in the thought that he had been baffled not so much by superiority of arms and tactics as by assistance derived from the unseen world—a hint of which we see in the anger of the king at “that great magician, damned Glendower,” and in his assertion that Mortimer “durst as well have met the devil alone As Owen Glendower for an enemy.” In all this Shakespeare does but follow the old chronicles, while, as in the scene at Bangor, he contrives to emphasize the arrogant complacency and sombre-textured concentration, no less than the refinement of speech and imaginative sensibility belonging to one brought up in courtly ways and studious habits,

but driven in upon himself by loneliness of life amid wild, mountainous, and barren scenery, or again ascribes his absence from the field of Shrewsbury to the paralysing hold which superstition had upon him, though in reality that absence was due to the impossibility of bringing up his forces in time. Shakespeare also evidently intends that he should be a foil to Hotspur's unimaginative energy, that scorns culture of the mind, has no room for dreams, and believes in nothing but hard-hitting blows.

Reference to this personage is made in Rymer's *Fœdera* as one of the "attornies" to Bolingbroke when he sought restitution of his rights unjustly withheld by Richard, and his elevation to the bench followed shortly upon Henry's accession to the throne. In history he is represented as a high-minded judge who did not hesitate to refuse the king's requirement that he should pass sentence of death on Archbishop Scroop; and the committal to prison of Prince Henry for striking him in court—an actual occurrence—gives Shakespeare the opportunity of doing justice to his fearless character and respect for his high office. On Henry's death Falstaff and his boon companions not unnaturally chuckle at the idea of revenging themselves on those who had reproved their scandalous courses, and if the father himself failed to see to the bottom of his son's character, it is not to be wondered at that the Chief-Justice should anticipate evil times for the commonwealth and retribution on his own head. Yet he scorns to "beg A ragged and forestall'd remission," and boldly vindicates the "indignities" of which the new king pretends to complain, his fearlessness

The Lord  
Chief-Justice.



being rewarded by an answer in which the sovereign honouring a subject honours himself still more. But the poet is not content with showing us the Chief-Justice in his judicial aspect alone. His interviews with Falstaff are made the medium for bringing out—whether in accordance with history or not—a mellow humour and good-natured toleration that make his character lovable as well as honoured. He is, of course, bound to reprove the old sinner, but even when he does so with severest accents, it is easy to see that he enjoys the frolic of the thing, and allows himself to lengthen out the scenes because, like all who are brought into contact with “plump Jack,” he is unable to resist the charm of his witty buffoonery, and cannot for the life of it take him altogether seriously. On both occasions he sets out with the sternness of the judge, but is evidently glad that he has no official status to maintain, gradually relaxes the rigour of his sentences, and before the adieux are made, is no doubt glad to get away without compromising his dignity by the open betrayal of an enjoyment which he cannot but feel.

This prelate plays an important part in the troubles of the reign, and though he of course transgresses his first duty of loyal obedience, he does so more from a mistaken consideration for the public welfare than for any self-scheming hopes. It is true that Shakespeare, confounding him with the brother of the Earl of Wiltshire, represents vengeance for that brother's death as among the motives of his rebellion. But the eulogy put into Morton's mouth, *Pt. II. i. l. 187-209*, does justice to that “integrity of life and incomparable learning” which, “with the reverend aspect of his

amiable personage, moved," says Holinshed, "all men to have him in estimation"; and nothing in the play discredits such eulogy. He is prompt and resolute, he has considered well the cause in which he acts, he sets forth his complaints in temperate and weighty words, is ready on the redress of grievances to lay down his arms, but is determined, if such redress is refused, to make his appeal to the God of battles. His promise he punctually redeems when an honourable peace is offered him by Lancaster, only to find his trust in that prince's good faith rewarded by judicial murder.

It has been remarked by Hudson in a fine piece <sup>Falstaff</sup> of criticism on Falstaff that Henry's youthful days being represented by historians as spent in the wildest indulgence of riotous mirth, "the poet had no way to set forth this part of the man's life but by creating one or more representative characters, concentrating in them such a fund of mental attractions as might overcome the natural repugnance of an upright and noble mind to their vices. . . . It must be no ordinary companionship that yields entertainment to such a spirit even in its loosest moments. Whatever bad or questionable elements may mingle in his mirth, it must have some fresh and rich ingredients, some sparkling and generous flavour to make him relish it. . . . Here then we have a sort of dramatic necessity for the character of Falstaff. To answer the purpose it was imperative that he should be just such a marvellous congregation of charms and vices as he is." . . . Perhaps in order to get at the real nature of such a companion as the Prince chose, it may be useful to look at him from the point of

view of his wit, his vices, and his courage or want of courage. By his wit I mean not only those flashes of verbal agility which light up the whole play, but that ingenuity of resource whereby he eludes seemingly inevitable disgrace, and "out of this nettle, danger," plucks "this flower, safety." At our first introduction to him, he is scheming to persuade the Prince to join in a midnight robbery, and his sallies of repartee are somewhat laboured in their effort. But the circumstances are not such as to give free scope for a display of his characteristic talents. When we come to the meeting with the Prince after the robbery, we see him in the full swing of his mendacity set off by a dexterity not to be baffled. His lies are, indeed, "gross as a mountain, open, palpable," but a man of his keen wit would not expand Gadshill's statement of "some dozen" antagonists into "two or three and fifty," or his own first statement of two whom he had killed into seven, or involve himself in such a contradiction as to describe the colour of his assailants' dress while at the same time declaring the night to be so dark that "thou couldst not see thy hand," without having some ruse in the background; and here his device clearly is to invite certain detection and create mirth by the agility with which he will wind out of toils he has provided for the Prince to make use of. At the same time I cannot, with Hudson, believe that he all the while suspected who his assailants were; for this, it seems to me, would rob his claim to "instinct" of much of its comicality, and moreover when the Prince taunts him with his flight, there is in his answer a certain sense of shame not without reality. The

remainder of the scene has the same object of entangling the Prince in delight at the buffoonery with which, while pretending a defence of his life, he in reality girds at himself and so ministers opportunities for the exercise of that wit in others of which he later on boasts himself to be the cause. Scarcely less humorous is his fantastic contrition when alone with Bardolph, a contrition in which he so often indulges that Poins gives him the soubriquet of "Monsieur Remorse." Well aware that he is a hopelessly dissolute old scoundrel, and that he has done his best to make others as bad as himself, he yet sets up, even to one who knows him so well, the excuse of having been led astray by evil company, and while boasting that naturally he "was as virtuously given as a gentleman need be," defines his virtuous propensities by every vice that a gentleman need be ashamed of. With the Hostess, whose entry he suspects to be with the object of demanding the repayment of money lent to him, he has his shift ready, and to anticipate her complaints tries to take away the credit of her house by the insinuation that she harbours thieves who have picked his pocket of valuable belongings. When the Prince, appealed to, supports her cause, Falstaff so contrives to divert the subject by an amusing altercation with her champion that she is quite thrust aside, and he in the end, assuming the air of one who has been wronged, out of the plenitude of his generosity forgives her whose forgiveness he himself stood in need of. His dexterity of evasion is equally conspicuous in the action at Shrewsbury, not merely in the stratagem by which he saves his life, but in the use he makes of Hotspur's death,

more of Shallow the gullery of which they are the subject is an experience altogether unpleasant and one that their weak natures would gladly resist if it were possible. But the skill with which Falstaff adapts his fly to his fish is none the less great because the one prey feels the hook which only tickles the other. His deception of Shallow is indeed not only painful to its subject but of a kind that prevents all sympathy with its perpetrator, and, as Maurice Morgann remarks,\* "after this we ought not to complain if we see poetic justice duly executed upon him, and that he is finally given up to shame and dishonour." Falstaff's pet vices are sensuality and dishonesty. He is besides profane, profligate, insolent; without principle, honour or truth. How is it, then, that a character compounded of such ingredients occasions in us no disgust, but rather compels our enjoyment and takes captive our affection? Morgann finds a partial solution of the difficulty in the fact that Shakespeare has been careful to guard Falstaff's vices on the one hand "from all appearance of malicious motive, and indeed from the manifestation of any ill principle whatever, which must have produced disgust,—a sensation no less opposite to laughter than is respect; and, on the other, from the notice, or even apprehension, in the spectators, of pernicious effect, which produces grief and terror, and is the proper province of tragedy alone." This, if it does not account for our positive liking, does so for the absence of dislike. His sensuality, though sufficiently gross, is accompanied by no obtrusive exhibition of selfishness, while it is accompanied by unfailing humour and good-fellowship.

\* *Essay on the Character of Sir John Falstaff*, p. 183.

His dishonesty, except in the case of Shallow, wears the aspect of a joke, and when he wheedles "mine Hostess" out of her money and cheats her of promised marriage, she is made to appear almost an accomplice in her own loss and disappointment. He tries to borrow money which he knows he can never repay, but this also is an enormous jest, for how but in jest could he offer such security as Bardolph? Even when he defrauds Shallow of his thousand pounds he no doubt quiets his conscience in the belief that his intimacy with the Prince will enable him to gild the pill of that vain braggart's mortification by some favour of which he may boast on returning to the congenial society of Silence and his hinds. His profanity and insolence are masked by his wit; his profligacy seems only in keeping with his surroundings; while as for his lies, they are rather exhalations of rodomontade wanting in the worst essential of lies in that they are employed with no malicious intent and cannot be expected to deceive. Still we should have little but contempt and disgust for such a character if it were not balanced by some positive make-weights. Among these are his unfailing good-humour, his presence of mind in all exigencies, his fertility of resource, the consciousness of his own depravity which he does not seek to glaze by hypocrisy, the feeling with which he possesses us that his associates cannot resist an affection for him, and even his physical drawbacks, his corpulence and grey hairs, in rebellion against his ever youthful desires and that buoyancy of spirits which nothing can keep down.

The question whether Falstaff was, as at first sight

he seems to be, a coward, is one that requires some consideration. Morgann's brilliant and delightful essay of nearly two hundred pages is written to prove that cowardice is by no means the feature in Falstaff's portrait that Shakespeare intended to emphasize. Rather the object was by skilfully concealed art "to make secret impressions upon us of courage, and to preserve those impressions in favour of such a character which was to be held up for sport and laughter on account of actions of *apparent* cowardice and dishonour." He was to be placed in such circumstances that the imputation of cowardice would necessarily follow, though there was no intention of detecting and exposing the false pretences of a coward. If beneath the apparent we look for the real man, we shall find that neither his early life nor what we see of his general conduct in the play countenances the idea of his being deficient in courage. He had been page to the Duke of Norfolk, a fact which certifies to his respectability of position and inferentially to his possessing the instincts of a gentleman; had associated with John of Gaunt, who certainly would have had nothing to do with a poltroon; had served for many years in the army and earned knighthood, then a purely military title. When the war breaks out the Prince procures for him "a charge of foot," a trust which in such ticklish times so keen a soldier would not have committed to one whose courage was questionable; Lord Bardolph in reporting the issue of the action at Shrewsbury, couples his capture with the death of the Blunts and other nobles; Sir John Colville surrenders to the mere mention of his name; he shows the greatest eagerness

to join the army in active operations ; takes his soldiers into the thick of the fight where they are soundly peppered, and he himself must have been in great danger ; earns from the Prince, who supposes him to be dead, a tribute of regret he would hardly have bestowed on one whose cowardice he despised. On two occasions his want of courage is made the source of much merriment. In the battle of Shrewsbury he counterfeits death to avoid its certain reality at the hands of the terrible Douglas so much his superior in youth and activity, and redoubtable among the redoubtable warriors of the time. Even here, however, his presence of mind and the readiness of his stratagem almost atone for his avoidance of an issue so entirely at variance with a nature that never affects "the full strains of honour," so altogether illogical to a mind by which the pleasures of life were the highest possessions to be conceived. Again, out of the robbery at Gadshill he emerges in by no means glowing colours. But here also his want of heroism is not without palliation. "In the present instance," says Morgann,\* "Falstaff had done an illegal act ; the exertion was over ; and he had unbent his mind in security. The spirit of enterprise, and the animating principle of hope were withdrawn :—in this situation he is unexpectedly attacked ; he has no time to recall his thoughts, or bend his mind to action. He is not now acting in the profession and in the habits of a soldier ; he is associated with known cowards ; his assailants are vigorous, sudden, and bold ; he is conscious of guilt ; he has dangers to dread of every form, present and future ; prisons and gibbets, as well as



sword and fire; he is surrounded with darkness; and the sheriff, the hangman, and the whole posse comitatus may be at his heels:—without a moment for reflection, is it wonderful that, under these circumstances, he should run and roar, and carry his guts away with as much dexterity as possible?" Poins, who alone suggests Falstaff's cowardice, had anticipated that he would not "fight longer than he sees cause"; yet it was not so much an exposure of his cowardice that was to reward the stratagem in which the Prince joins, as the incomprehensible lies "with which he was sure to delight his companions in accounting for his defeat." The incident is artfully placed by Shakespeare in the forefront of the play in order to give us an impression which shall insensibly abide with us throughout, that we may be in no danger of forgetting Falstaff's vicious nature in our admiration of his brilliant wit, a danger that would have been certain if the courage implied by subtle touches were seen in objective prominence. Shakespeare's design is not to make his cowardice or even his sensuality and other vices the primary objects of satire and condemnation. What he emphasizes is, that Falstaff's reliance upon his wit and intellect to extricate him from all difficulties, to conquer fortune without any regard for moral principle, and in defiance of the facts and laws of the world, is a thing deserving of, and certain to meet with, penalties rigorous and overwhelming. Reality and poetry alike demand this justice.

The play as a whole is a marvel of dramatic force in the rich variety of characters so dissimilar and each so attractive in its way. Had Falstaff been omitted, there

is enough in Mrs. Quickly, Shallow, and Silence to have furnished out the reputation of any other comic dramatist. Had these also been taken away, together with Falstaff's parasites and companions, the serious portions would have remained as an historical picture far superior to any of the poet's earlier efforts in that direction. Shakespeare has now made a vast stride in his knowledge of the world, and at the same time of dramatic art and dramatic form. He has cast away the fetters of rhyme, the quibbles and fantastic reasoning that abound in *King John* and *Richard the Second*, and the turgid vein that runs through *Richard the Third*. He has penetrated deeply into the heart of men and things, has acquired an intimacy with social life, and developed a natural humour that casts into the shade all the straining of the professed humourists. He is no longer adolescent, but adult; and though there still remain for him the grander flight of his supreme tragedies, and the tender romance of his latest days, he has attained the summit of comic power blended with, and giving breadth to, the serious business of practical action.



THE FIRST PART OF  
KING HENRY THE FOURTH

## DRAMATIS PERSONÆ.

KING HENRY the Fourth.

HENRY, Prince of Wales, } sons to the King  
JOHN of Lancaster, }

EARL OF WESTMORELAND.

SIR WALTER BLUNT.

THOMAS PERCY, Earl of Worcester.

HENRY PERCY, Earl of Northumberland.

HENRY PERCY, surnamed HOTSPUR, his son.

EDMUND MORTIMER, Earl of March.

RICHARD SCROOP, Archbishop of York.

ARCHIBALD, Earl of DOUGLAS.

OWEN GLENDOWER.

SIR RICHARD VERNON.

SIR JOHN FALSTAFF.

SIR MICHAEL, a friend to the Archbishop of York.

POINS.

GADSHILL.

PETO.

BARDOLPH.

LADY PERCY, wife to Hotspur, and sister to Mortimer.

LADY MORTIMER, daughter to Glendower, and wife to Mortimer.

MISTRESS QUICKLY, hostess of a tavern in Eastcheap.

Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers,  
two Carriers, Travellers, and Attendants.

SCENE: *England.*

THE FIRST PART OF  
KING HENRY THE FOURTH.

ACT I.

SCENE I. *London. The palace.*

*Enter* KING HENRY, LORD JOHN OF LANCASTER, *the* EARL OF  
WESTMORELAND, SIR WALTER BLUNT, *and others.*

*King.* So shaken as we are, so wan with care,  
Find we a time for frightened peace to pant,  
And breathe short-winded accents of new broils  
To be commenced in strands afar remote.  
No more the thirsty <sup>rough</sup> entrance of this soil  
Shall daub her lips with her own children's blood ;  
No more shall trenching war channel her fields,  
Nor bruise her flowerets with the armed hoofs  
Of hostile paces : those opposed eyes, *works*  
Which, like the meteors of a troubled heaven, 10  
All of one nature, of one substance bred,  
Did lately meet in the intestine shock  
And furious close of civil butchery  
Shall now, in mutual well-beseeming ranks,  
March all one way and be no more opposed  
Against acquaintance, kindred and allies :  
The edge of war, like an ill-sheathed knife,  
No more shall cut his master. Therefore, friends,  
As far as to the sepulchre of Christ,

Whose soldier now, under whose blessed cross 20  
 We are impressed and engaged to fight,  
 Forthwith a power of English shall we levy ;  
 Whose arms were moulded in their mothers' womb  
 To chase these pagans in those holy fields  
 Over whose acres walk'd those blessed feet  
 Which fourteen hundred years ago were nail'd  
 For our advantage on the bitter cross.  
 But this our purpose now is twelve month old,  
 And bootless 'tis to tell you we will go :  
 Therefore we meet not now. Then let me hear 30  
 Of you, my gentle cousin Westmoreland,  
 What yesternight our council did decree  
 In forwarding this dear expedience.

*West.* My liege, this haste was hot in question,  
 And many limits of the charge set down  
 But yesternight : when all athwart there came  
 A post from Wales loaden with heavy news ;  
 Whose worst was, that the noble Mortimer,  
 Leading the men of Herefordshire to fight  
 Against the irregular and wild Glendower, 40  
 Was by the rude hands of that Welshman taken,  
 A thousand of his people butchered ;  
 Upon whose dead corpse there was such misuse,  
 Such beastly shameless transformation,  
 By those Welshwomen done as may not be  
 Without much shame retold or spoken of.

*King.* It seems then that the tidings of this broil  
 Brake off our business for the Holy Land.

*West.* This match'd with other did, my gracious lord ; 50  
 For more uneven and unwelcome news  
 Came from the north and thus it did import :  
 On Holy-rood day, the gallant Hotspur there,  
 Young Harry Percy and brave Archibald,  
 That ever-valiant and approved Scot,  
At Holmedon met,

Where they did spend a sad and bloody hour ;  
As by discharge of their artillery,  
And shape of likelihood, the news was told ;  
For he that brought them, in the very heat  
And pride of their contention did take horse, 60  
Uncertain of the issue any way.

*King.* Here is a dear, a true industrious friend,  
Sir Walter Blunt, new lighted from his horse,  
Stain'd with the variation of each soil  
Betwixt that Holmedon and this seat of ours ;  
And he hath brought us smooth and welcome news.  
The Earl of Douglas is discomfited :  
Ten thousand bold Scots, two and twenty knights,  
Balk'd in their own blood did Sir Walter see  
On Holmedon's plains. Of prisoners, Hotspur took { 70  
Mordake the Earl of Fife, and eldest son  
To beaten Douglas ; and the Earl of Athol,  
Of Murray, Angus, and Menteith :  
And is not this an honourable spoil ?  
A gallant prize ? ha, cousin, is it not ?

*West.* In faith,

It is a conquest for a prince to boast of.

*King.* Yea, there thou makest me sad and makest me sin  
In envy that my Lord Northumberland  
Should be the father to so blest a son, 80  
A son who is the theme of honour's tongue ;  
Amongst a grove, the very straightest plant ;  
Who is sweet Fortune's minion and her pride :  
Whilst I, by looking on the praise of him,  
See riot and dishonour stain the brow  
Of my young Harry. O that it could be proved  
That some night-tripping fairy had exchanged  
In cradle-clothes our children where they lay,  
And call'd mine Percy, his Plantagenet !

Then would I have his Harry, and he mine. 90  
But let him from my thoughts. What think you, coz,





grace,—majesty I should say, for grace thou wilt have none,—

*Prince.* What, none?

*Fal.* No, by my troth, not so much as will serve to be prologue to an egg and butter.

*Prince.* Well, how then? come, roundly, roundly. 20

*Fal.* Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance—we steal. 27

*Prince.* Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by the moon. As, for proof, now: a purse of gold most resolutely snatched on Monday night and most dissolutely spent on Tuesday morning; got with swearing 'Lay by' and spent with crying 'Bring in;' now in as low an ebb as the foot of the ladder and by and by in as high a flow as the ridge of the gallows.

*Fal.* By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench? *city wench*

*Prince.* As the honey of Hybla, my old lad of the castle. And is not a buff jerkin a most sweet robe of durance? 40

*Fal.* How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?

*Prince.* Why, what have I to do with my hostess of the tavern?

*Fal.* Well, thou hast called her to a reckoning many a time and oft.

*Prince.* Did I ever call for thee to pay thy part?

*Fal.* No; I'll give thee thy due, thou hast paid all there.

*Prince.* Yea, and elsewhere, so far as my coin would stretch; and where it would not, I have used my credit. 50

*Fal.* Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king? and resolution thus fobbed as it is with the rusty curb of old father antic the law? Do not thou, when thou art king, hang a thief.

*Prince.* No; thou shalt.

*Fal.* Shall I? O rare! By the Lord, I'll be a brave judge.

*Prince.* Thou judgest false already: I mean, thou shalt have the hanging of the thieves and so become a rare hangman. 61

*Fal.* Well, Hal, well; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

*Prince.* For obtaining of suits?

*Fal.* Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

*Prince.* Or an old lion, or a lover's lute.

*Fal.* Yea, or the drone of a Lincolnshire bagpipe.

*Prince.* What sayest thou to a hare, or the melancholy of Moor-ditch? 71

*Fal.* Thou hast the most unsavoury similes and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord of the council rated me the other day in the street about you, sir, but I marked him not; and yet he talked very wisely, but I regarded him not; and yet he talked wisely, and in the street too.

*Prince.* Thou didst well; for wisdom cries out in the streets, and no man regards it. 81

*Fal.* O, thou hast damnable iteration and art indeed able to corrupt a saint. Thou hast done much harm upon me, Hal; God forgive thee for it! Before I knew thee, Hal, I knew nothing; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this

life, and I will give it over : by the Lord, an I do not, I am a villain : I'll be damned for never a king's son in Christendom.

*Prince.* Where shall we take a purse to-morrow, Jack? 90

*Fal.* 'Zounds, where thou wilt, lad ; I'll make one ; an I do not, call me villain and baffle me.

*Prince.* I see a good amendment of life in thee ; from praying to purse-taking.

*Fal.* Why, Hal, 'tis my vocation, Hal ; 'tis no sin for a man to labour in his vocation.

*Enter POINS.*

Poins ! Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him ? This is the most omnipotent villain that ever cried 'Stand' to a true man. 100

*Prince.* Good morrow, Ned.

*Poins.* Good morrow, sweet Hal. What says Monsieur Remorse ? what says Sir John Sack and Sugar ? Jack ! how agrees the devil and thee about thy soul, that thou soldest him on Good-Friday last for a cup of Madeira and a cold capon's leg ?

*Prince.* Sir John stands to his word, the devil shall have his bargain ; for he was never yet a breaker of proverbs : he will give the devil his due. 109

*Poins.* Then art thou damned for keeping thy word with the devil.

*Prince.* Else he had been damned for cozening the devil.

*Poins.* But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill ! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses : I have vizards for you all ; you have horses for yourselves : Gadshill lies to-night in Rochester : I have bespoke supper to-morrow night in Eastcheap : we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns ; if you will not, tarry at home and be hanged.

*Fal.* Hear ye, Yedward ; if I tarry at home and go not,  
I'll hang you for going. 122

*Poins.* You will, chops ?

*Fal.* Hal, wilt thou make one ?

*Prince.* Who, I rob ? I a thief ? not I, by my faith.

*Fal.* There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, if thou darest not stand for ten shillings.

*Prince.* Well then, once in my days I'll be a madcap.

*Fal.* Why, that's well said. 130

*Prince.* Well, come what will, I'll tarry at home.

*Fal.* By the Lord, I'll be a traitor then, when thou art king.

*Prince.* I care not.

*Poins.* Sir John, I prithee, leave the prince and me alone :  
I will lay him down such reasons for this adventure that he shall go.

*Fal.* Well, God give thee the spirit of persuasion and him the ears of profiting, that what thou speakest may move and what he hears may be believed, that the true prince may, for recreation sake, prove a false thief ; for the poor abuses of the time want countenance. Farewell : you shall find me in Eastcheap. 142

*Prince.* Farewell, thou latter spring ! farewell, All-hallown summer !

[*Exit Falstaff.*

*Poins.* Now, my good sweet honey lord, ride with us tomorrow : I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto and Gadshill shall rob those men that we have already waylaid ; yourself and I will not be there ; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders. 150

*Prince.* How shall we part with them in setting forth ?

*Poins.* Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves ; which they shall have no sooner achieved, but we'll set upon them.

*Prince.* Yea, but 'tis like that they will know us by our horses, by our habits and by every other appointment, to be ourselves. 159

*Poins.* Tut! our horses they shall not see; I'll tie them in the wood; our vizards we will change after we leave them: and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments.

*Prince.* Yea, but I doubt they will be too hard for us.

*Poins.* Well, for two of them, I know them to be as true-bred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest. 172

*Prince.* Well, I'll go with thee: provide us all things necessary and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.

*Poins.* Farewell, my lord.

[*Exit.*

*Prince.* I know you all, and will awhile uphold

The unyoked humour of your idleness;

Yet herein will I imitate the sun,

Who doth permit the base contagious clouds

180

To smother up his beauty from the world,

That, when he please again to be himself,

Being wanted, he may be more wonder'd at,

By breaking through the foul and ugly mists

Of vapours that did seem to strangle him.

If all the year were playing holidays,

To sport would be as tedious as to work;

But when they seldom come, they wish'd for come,

And nothing pleaseth but rare accidents.

So, when this loose behaviour I throw off

190 •

And pay the debt I never promised,

By how much better than my word I am,

By so much shall I falsify men's hopes :  
 And like bright metal on a sullen ground,  
 My reformation, glittering o'er my fault,  
 Shall show more goodly and attract more eyes  
 Than that which hath no foil to set it off.  
I'll so offend, to make offence a skill ;  
Redeeming time when men think least I will.

[*Exit.*SCENE III. *London. The palace.*

*Enter the KING, NORTHUMBERLAND, WORCESTER, HOTSPUR,*  
*SIR WALTER BLUNT, with others.*

*King.* My blood hath been too cold and temperate,  
 Unapt to stir at these indignities,  
 And you have found me ; for accordingly  
 You tread upon my patience : but be sure  
 I will from henceforth rather be myself,  
 Mighty and to be fear'd, than my condition ;  
 Which hath been smooth as oil, soft as young down,  
 And therefore lost that title of respect  
 Which the proud soul ne'er pays but to the proud.

*Wor.* Our house, my sovereign liege, little deserves      10  
 The scourge of greatness to be used on it ;  
 And that same greatness too which our own hands  
 Have help to make so portly.

*North.* My lord,—

*King.* Worcester, get thee gone ; for I do see  
 Danger and disobedience in thine eye :  
 O, sir, your presence is too bold and peremptory,  
 And majesty might never yet endure  
 The moody frontier of a servant brow.

You have good leave to leave us : when we need      20  
 Your use and counsel, we shall send for you.      [*Exit Wor.*

You were about to speak.      [*To North.*

*North.*      Yea, my good lord.  
 Those prisoners in your highness' name demanded,

Which Harry Percy here at Holmedon took,  
Were, as he says, not with such strength denied  
As is deliver'd to your majesty :  
Either envy, therefore, or misprision  
Is guilty of this fault and not my son.

*Hot.* My liege, I did deny no prisoners.  
But I remember, when the fight was done, 30  
When I was dry with rage and extreme toil,  
Breathless and faint, leaning upon my sword,  
Came there a certain lord, neat, and trimly dress'd,  
Fresh as a bridegroom ; and his chin new reap'd  
Show'd like a stubble-land at harvest-home ;  
He was perfum'd like a milliner ;  
And 'twixt his finger and his thumb he held  
A pouncet-box, which ever and anon .  
He gave his nose and took 't away again ; ✓  
Who therewith angry, when it next came there, 40  
Took it in snuff ; and still he smiled and talk'd,  
And as the soldiers bore dead bodies by,  
He call'd them untaught knaves, unmannerly,  
To bring a slovenly unhandsome corse  
Betwixt the wind and his nobility.  
With many holiday and lady terms  
He question'd me ; amongst the rest, demanded  
My prisoners in your majesty's behalf.  
I then, all smarting with my wounds being cold,  
To be so pester'd with a popinjay, 50  
Out of my grief and my impatience,  
Answer'd neglectingly I know not what,  
He should, or he should not ; for he made me mad  
To see him shine so brisk and smell so sweet  
And talk so like a waiting-gentlewoman  
Of guns and drums and wounds,—God save the mark !—  
And telling me the sovereign'st thing on earth  
Was parmaceti for an inward bruise ;  
And that it was great pity, so it was,



This villanous salt-petre should be digg'd  
Out of the bowels of the harmless earth, 60

Which many a good tall fellow had destroy'd  
So cowardly ; and but for these vile guns,  
He would himself have been a soldier.

This bald unjointed chat of his, my lord,  
I answer'd indirectly, as I said ;

And I beseech you, let not his report

Come current for an accusation

Betwixt my love and your high majesty.

*Blunt.* The circumstance consider'd, good my lord, 70  
Whate'er Lord Harry Percy then had said

To such a person and in such a place,

At such a time, with all the rest retold,

May reasonably die and never rise

To do him wrong or any way impeach

What then he said, so he unsay it now.

*King.* Why, yet he doth deny his prisoners,  
But with proviso and exception,  
That we at our own charge shall ransom straight  
His brother-in-law, the foolish Mortimer ; 80

Who, on my soul, hath wilfully betray'd

The lives of those that he did lead to fight

Against that great magician, damn'd Glendower,

Whose daughter, as we hear, the Earl of March

Hath lately married. Shall our coffers, then,

Be emptied to redeem a traitor home ?

Shall we buy treason ? and indent with fears,  
When they have lost and forfeited themselves ?

No, on the barren mountains let him starve ;

For I shall never hold that man my friend 90

Whose tongue shall ask me for one penny cost

To ransom home revolted Mortimer.

*Hot.* Revolted Mortimer !

He never did fall off, my sovereign liege,

But by the chance of war : to prove that true

Needs no more but one tongue for all those wounds,  
 Those mouthed wounds, which valiantly he took,  
 When on the gentle Severn's sedgy bank,  
 In single opposition, hand to hand,  
 He did confound the best part of an hour 100  
 In changing hardiment with great Glendower :  
 Three times they breathed and three times did they drink,  
 Upon agreement, of swift Severn's flood ;  
 Who then, affrighted with their bloody looks,  
 Ran fearfully among the trembling reeds,  
 And hid his crisp head in the hollow bank  
 Bloodstained with these valiant combatants.  
 Never did base and rotten policy  
 Colour her working with such deadly wounds :  
 Nor never could the noble Mortimer 110  
 Receive so many, and all willingly :  
 Then let not him be slander'd with revolt.

*King* Thou dost belie him, Percy, thou dost belie him ;  
 He never did encounter with Glendower :

I tell thee,

He durst as well have met the devil alone

As Owen Glendower for an enemy.

Art thou not ashamed ? But, sirrah, henceforth

Let me not hear you speak of Mortimer :

Send me your prisoners with the speediest means, 120

Or you shall hear in such a kind from me

As will displease you. My Lord Northumberland,

We license your departure with your son.

Send us your prisoners, or you will hear of it.

[*Exeunt King Henry, Blunt, and train.*]

*Hot.* An if the devil come and roar for them,

I will not send them : I will after straight

And tell him so ; for I will ease my heart,

Albeit I make a hazard of my head. *Drink*

*North.* What, drunk with choler ? stay and pause awhile :  
 Here comes your uncle.

*Re-enter WORCESTER.*

*Hot.*

Speak of Mortimer !

130

'Zounds, I will speak of him ; and let my soul

Want mercy, if I do not join with him :

Yea, on his part I'll empty all these veins,

And shed my dear blood drop by drop in the dust.

But I will lift the down-trod Mortimer

As high in the air as this unthankful king,

(As this ingrate and canker'd Bolingbroke.

*North.* Brother, the king hath made your nephew mad.

*Wor.* Who struck this heat up after I was gone ?

*Hot.* He will, forsooth, have all my prisoners ;

140

And when I urged the ransom once again

Of my wife's brother, then his cheek look'd pale,

And on my face he turn'd an eye of death,

Trembling even at the name of Mortimer.

*Wor.* I cannot blame him : was not he proclaim'd

By Richard that dead is the next of blood ?

*North.* He was ; I heard the proclamation :

And then it was when the unhappy king,—

Whose wrongs in us God pardon !—did set forth

Upon his Irish expedition ;

150

From whence he intercepted did return

To be deposed and shortly murdered.

*Wor.* And for whose death we in the world's wide mouth

Live scandalized and foully spoken of.

*Hot.* But, soft, I pray you ; did King Richard then

Proclaim my brother Edmund Mortimer

Heir to the crown ?

*North.*

He did ; myself did hear it.

*Hot.* Nay, then I cannot blame his cousin king,

That wish'd him on the barren mountains starve.

But shall it be, that you, that set the crown

160

Upon the head of this forgetful man

And for his sake wear the detested blot

Of murderous subornation, shall it be,  
 That you a world of curses undergo, *a*  
 Being the agents, or base second means,  
 The cords, the ladder, or the hangman rather?  
 O, pardon me that I descend so low,  
 To show the line and the predicament  
 Wherein you range under this subtle king;  
 Shall it for shame be spoken in these days, 170  
 Or fill up chronicles in time to come, *hist*  
 That men of your nobility and power  
 Did gage them both in an unjust behalf,  
 As both of you—God pardon it!—have done,  
 To put down Richard, that sweet lovely rose,  
 And plant this thorn, this canker, Bolingbroke?  
 And shall it in more shame be further spoken,  
 ¶ That you are fool'd, discarded and shook off  
 By him for whom these shames ye underwent?  
 No; yet time serves wherein you may redeem 180  
 Your banish'd honours and restore yourselves  
 Into the good thoughts of the world again,  
 Revenge the jeering and disdain'd contempt  
 Of this proud king, who studies day and night  
 To answer all the debt he owes to you  
 Even with the bloody payment of your deaths:  
 Therefore, I say,—

*Wor.*

Peace, cousin, say no more:

And now I will unclasp a secret book, *Revel*  
 And to your quick-conceiving discontents  
 I'll read you matter deep and dangerous, 190  
 As full of peril and adventurous spirit  
 As to o'er-walk a current roaring loud  
 On the unsteadfast footing of a spear.

*Hot.* If he fall in, good night! or sink or swim:  
 Send danger from the east unto the west,  
 So honour cross it from the north to south,  
 And let them grapple: O, the blood more stirs

To rouse a lion than to start a hare !

*North.* Imagination of some great exploit  
Drives him beyond the bounds of patience. 200

*Hot.* By heaven, methinks it were an easy leap;  
To pluck bright honour from the pale-faced moon,  
Or dive into the bottom of the deep,

Where fathom-line could never touch the ground,  
~~And pluck up drowned honour by the locks ;~~  
So he that doth redeem her thence might wear  
Without corrival all her dignities :

But out upon this half-faced fellowship !

*Wor.* He apprehends a world of figures here,  
But not the form of what he should attend. 210  
Good cousin, give me audience for a while.

*Hot.* I cry you mercy.

*Wor.* Those same noble Scots  
That are your prisoners,—

*Hot.* I'll keep them all ;  
By God, he shall not have a Scot of them ;  
No, if a Scot would save his soul, he shall not :  
I'll keep them, by this hand.

*Wor.* You start away  
And lend no ear unto my purposes.  
Those prisoners you shall keep.

*Hot.* Nay, I will ; that's flat :  
He said he would not ransom Mortimer ;  
Forbad my tongue to speak of Mortimer ; 220  
But I will find him when he lies asleep,  
And in his ear I'll holla 'Mortimer !'

Nay, *bird*  
I'll have a starling shall be taught to speak  
Nothing but 'Mortimer,' and give it him,  
To keep his anger still in motion.

*Wor.* Here you, cousin ; a word.

*Hot.* All studies here I solemnly defy,  
Save how to gall and pinch this Bolingbroke :

*exit*

And that same sword-and-buckler Prince of Wales, 230  
 But that I think his father loves him not  
 And would be glad he met with some mischance,  
 I would have him poison'd with a pot of ale.

*Wor.* Farewell, kinsman : I'll talk to you  
 When you are better temper'd to attend.

*North.* Why, what a wasp-stung and impatient fool  
Art thou to break into this woman's mood,  
Tying thine ear to no tongue but thine own ! *whipped*

*Hot.* Why, look you, I am whipp'd and scourged with rods, 240  
 Nettled and stung with pismires, when I hear  
 Of this vile politician, Bolingbroke.

In Richard's time,—what do you call the place ?—

A plague upon it, it is in Gloucestershire ;

'Twas where the madcap duke his uncle kept,

His uncle York ; where I first bow'd my knee

Unto this king of smiles, this Bolingbroke,—

'Sblood !—

When you and he came back from Ravenspurgh.

*North.* At Berkley castle.

*Hot.* You say true : 250

Why, what a candy deal of courtesy

This fawning greyhound *big dog* then did proffer me !

Look, 'when his infant fortune came to age,'

And 'gentle Harry Percy,' and 'kind cousin ;'

O, the devil take such cozeners *scoundrels* ! God forgive me !

Good uncle, tell your tale ; I have done.

*Wor.* Nay, if you have not, to it again ;

We will stay your leisure.

*Hot.* I have done, *faith*.

*Wor.* Then once more to your Scottish prisoners.

Deliver them up without their ransom straight, 260

And make the Douglas' son *Earl of Fife* your only mean

For powers in Scotland ; which, for divers reasons

Which I shall send you written, be assured,

Will easily be granted. You, my lord, [*To Northumberland.*]

Your son in Scotland being thus employ'd,  
 Shall secretly into the bosom creep  
 Of that same noble prelate, well beloved,  
 The archbishop.

*Hot.* Of York, is it not?

*Wor.* True; who bears hard 270  
 His brother's death at Bristol, the Lord Scroop.  
 I speak not this in estimation.  
 As what I think might be, but what I know.  
 Is ruminated, plotted and set down,  
 And only stays but to behold the face  
 Of that occasion that shall bring it on. *W.*

*Hot.* I smell it: upon my life, it will do well.

*North.* Before the game is afoot, thou still let'st slip.

*Hot.* Why, it cannot choose but be a noble plot:  
 And then the power of Scotland and of York, 280  
 To join with Mortimer, ha?

*Wor.* And so they shall.

*Hot.* In faith, it is exceedingly well aim'd.

*Wor.* And 'tis no little reason bids us speed,  
 To save our heads by raising of a head;  
 For, bear ourselves as even as we can,  
 The king will always think him in our debt,  
 And think we think ourselves unsatisfied,  
 Till he hath found a time to pay us home:  
 And see already how he doth begin  
 To make us strangers to his looks of love. 290

*Hot.* He does, he does: we'll be revenged on him.

*Wor.* Cousin, farewell: no further go in this  
 Than I by letters shall direct your course.  
 When time is ripe, which will be suddenly,  
 I'll steal to Glendower and Lord Mortimer;  
 Where you and Douglas and our powers at once,  
 As I will fashion it, shall happily meet,  
 To bear our fortunes in our own strong arms,  
 Which now we hold at much uncertainty.

*North.* Farewell, good brother : we shall thrive, I trust.  
*ye Hot.* Uncle, adieu : O, let the hours be short 301  
 Till fields and blows and groans applaud our sport ! [*Exeunt.*]

## ACT II.

SCENE I. *Rocheſter. An inn yard.*

*Enter a Carrier with a lantern in his hand.*

*First Car.* Heigh-ho ! an it be not four by the day, I'll be hanged : Charles' wain is over the new chimney, and yet our horse not packed. What, ostler !

*Ost.* [*Within*] Anon, anon.

*First Car.* I prithee, Tom, beat Cut's saddle, put a few flocks in the point ; poor jade, is wrung in the withers out of all cess.

*Enter another Carrier.*

*Sec. Car.* Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots : this house is turned upside down since Robin Ostler died. 10

*First Car.* Poor fellow, never joyed since the price of oats rose ; it was the death of him.

*Sec. Car.* I think <sup>flies</sup> this be the most villanous house in all London road for <sup>flies</sup> fleas : I am stung like a tench.

*First Car.* Like a tench ! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock. What, ostler ! come away and be hanged ! come away.

*Sec. Car.* I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross. 19

*First Car.* God's body ! the turkeys in my pannier are quite starved. What, ostler ! A plague on thee ! hast thou never an eye in thy head ? canst not hear ? An'twere not as good deed as drink, to break the pate on thee, I am a very villain. Come, and be hanged ! hast no faith in thee ?

*Enter GADSHILL.*

*Gads.* Good morrow, carriers. What's o'clock ?



*Casparato's*

*First Car.* I think it be two o'clock.

*Gads.* I prithee, lend me thy lantern, to see my gelding in the stable.

*First Car.* Nay, by God, soft; I know a trick worth two of that, i' faith. 30

*Gads.* I pray thee, lend me thine.

*Sec. Car.* Ay, when? canst tell? Lend me thy lantern, quoth he? marry, I'll see thee hanged first.

*Gads.* Sirrah carrier, what time do you mean to come to London?

*Sec. Car.* Time enough to go to bed with a candle, I warrant thee. Come, neighbour Mugs, we'll call up the gentlemen: they will along with company, for they have great charge. *Gads. Mugs*  
[*Exeunt Carriers.*]

*Gads.* What, ho! chamberlain?

*Cham.* [Within] At hand, quoth pick-purse. 40

*Gads.* That's even as fair as—at hand, quoth the chamberlain; for thou variest no more from picking of purses than giving direction doth from labouring: thou layest the plot how.

*Enter Chamberlain.*

*Cham.* Good morrow, Master Gadshill. It holds current that I told you yesternight: there's a franklin in the wild of Kent hath brought three hundred marks with him in gold:

I heard him tell it to one of his company last night at supper; *the* a kind of auditor; one that hath abundance of charge too, God knows what. They are up already, and call for eggs and butter: they will away presently. *Return Saint of scholars*

*Gads.* Sirrah, if they meet not with Saint Nicholas' clerks I'll give thee this neck. *Sirrah*

*Cham.* No, I'll none of it: I pray thee, keep that for the hangman; for I know thou worshippest Saint Nicholas as truly as a man of falsehood may. 56

*Gads.* What talkest thou to me of the hangmen? if I hang, I'll make a fat pair of gallows; for if I hang, old Sir John hangs with me, and thou knowest he is no starveling. Tut!

*Brace fell out*

there are other Trojans that thou dreamst not of, the which for sport sake are content to do the profession some grace ; that would, if matters should be looked into, for their own credit sake, make all whole. I am joined with no foot land-rakers, no long-staff sixpenny strikers, none of these mad mustachio purple-hued malt-worms ; but with nobility and tranquillity, burgomasters and great oneyers, such as can hold in, such as will strike sooner than speak, and speak sooner than drink, and drink sooner than pray : and yet, 'zounds, I lie ; for they pray continually to their saint, the commonwealth ; or rather, not pray to her, but prey on her, for they ride up and down on her and make her their boots. ~~advant~~

*Cham.* What, the commonwealth their boots ? will she hold out water in foul way ?

*Gads.* She will, she will ; justice hath liquored her. We steal as in a castle, cock-sure ; we have the receipt of fern-seed, we walk invisible.

*Cham.* Nay, by my faith, I think you are more beholding to the night than to fern-seed for your walking invisible.

*Gads.* Give me thy hand ; thou shalt have a share in our purchase, as I am a true man. 80

*Cham.* Nay, rather let me have it, as you are a false thief.

*Gads.* Go to ; 'homo' is a common name to all men. Bid the ostler bring my gelding out of the stable. Farewell, you muddy knave. [*Exeunt.*]

SCENE II. *The highway, near Gadshill.*

*Enter* PRINCE HENRY and POINS.

*Poins.* Come, shelter, shelter : I have removed Falstaff's horse, and he frets like a gummed velvet.

*Prince.* Stand close.

*Enter* FALSTAFF.

*Fal.* Poins ! Poins, and be hanged ! Poins !

*Prince.* Peace, ye fat-kidneyed rascal ! what a brawling dost thou keep ! .

*Fal.* Where's Poin, Hal?

*Prince.* He is walked up to the top of the hill: I'll go seek him. 9

*Fal.* I am accursed to rob in that thief's company: the rascal hath removed my horse, and tied him I know not where. If I travel but four foot by the squier further afoot, I shall break my wind. Well, I doubt not but to die a fair death for all this, if I'scape hanging for killing that rogue. I have forsworn his company hourly any time this two and twenty years, and yet I am bewitched with the rogue's company. If the rascal have not given me medicines to make me love him, I'll be hanged; it could not be else; I have drunk medicines. Poin! Hal! a plague upon you both! Bardolph! Peto! I'll starve ere I'll rob a foot further. An 'twere not as good a deed as drink, to turn true man and to leave these rogues, I am the veriest varlet that ever chewed with a tooth. Eight yards of uneven ground is threescore and ten miles afoot with me; and the stony-hearted villains know it well enough: a plague upon it when thieves cannot be true one to another! [*They whistle.*] Whew! A plague upon you all! Give me my horse, you rogues; give me my horse, and be hanged! 28

*Prince.* Peace, ye fat-guts! lie down; lay thine ear close to the ground and list if thou canst hear the tread of travellers.

*Fal.* Have you any levers to lift me up again, being down? 'Sblood, I'll not bear mine own flesh so far afoot again for all the coin in thy father's exchequer. What a plague mean ye to colt me thus?

*Prince.* Thou liest; thou art not colted, thou art uncolted.

*Fal.* I prithee, good Prince Hal, help me to my horse, good King's son.

*Prince.* Out, ye rogue! shall I be your ostler. 39

*Fal.* Go, hang thyself in thine own heir-apparent garters! If I be ta'en, I'll peach for this. An I have not ballads made on you all and sung to filthy tunes, let a cup of sack

be my poison : when a jest is so forward, and afoot too ! I  
hate it.

*Enter GADSHILL, BARDOLPH and PETO with him.*

*Gads.* Stand.

*Fal.* So I do, against my will.

*Poins.* O, 'tis our setter : I know his voice.

*Bard.* What news ? Case ye, case ye ; on with your  
vizards ; there's money of the king's coming down the hill ;  
'tis going to the king's exchequer. 50

*Fal.* You lie, ye rogue ; 'tis going to the king's tavern.

*Gads.* There's enough to make us all.

*Fal.* To be hanged.

*Prince.* Sirs, you four shall front them in the narrow lane ;  
Ned Poins and I will walk lower : if they 'scape from your  
encounter, then they light on us.

*Peto.* How many be there of them ?

*Gads.* Some eight or ten.

*Fal.* 'Zounds, will they not rob us ?

*Prince.* What, a coward, Sir John Paunch ? 60

*Fal.* Indeed, I am not John of Gaunt, your grandfather ;  
but yet no coward, Hal.

*Prince.* Well, we leave that to the proof.

*Poins.* Sirrah Jack, thy horse stands behind the hedge :  
when thou needest him, there thou shalt find him. Fare-  
well, and stand fast.

*Fal.* Now cannot I strike him, if I should be hanged.

*Prince.* Ned, where are our disguises ?

*Poins.* Here, hard by : stand close.

*[Exeunt Prince and Poins.]*

*Fal.* Now, my masters, happy man be his dole, say I :  
every man to his business. 71

*Enter the Travellers.*

*First Trav.* Come, neighbour : the boy shall lead our  
horses down the hill ; we'll walk afoot awhile, and ease our  
legs.

*Thieves.* Stand !

*Travellers.* Jesus bless us !

*Fal.* Strike ; down with them ; cut the villains' throats ;  
ah ! caterpillars ! bacon-fed knaves ! they hate us youth :  
down with them : fleece them. 79

*Travellers.* O, we are undone, both we and ours for ever !

*Fal.* Hang ye, gorbellied knaves, are ye undone ! No, ye  
fat chuffs ; I would your store were here ! On, bacons, on !  
What, ye knaves ! young men must live. You are grand-  
jurors, are ye ? we'll jure ye, 'faith.

[*Here they rob them and bind them. Exeunt.*

*Re-enter PRINCE HENRY and POINS.*

*Prince.* The thieves have bound the true men. Now,  
could thou and I rob the thieves and go merrily to London,  
it would be argument for a week, laughter for a month and  
a good jest for ever.

*Poins.* Stand close ; I hear them coming. 89

*Enter the Thieves again.*

*Fal.* Come, my masters, let us share, and then to horse  
before day. An the Prince and Poins be not two arrant  
cowards, there's no equity stirring : there's no more valour  
in that Poins than in a wild-duck.

*Prince.* Your money !

*Poins.* Villains !

[*As they are sharing, the Prince and Poins set upon them ;  
they all run away ; and Falstaff, after a blow or two,  
runs away too, leaving the booty behind them.*] *None.*

*Prince.* Got with much ease. Now merrily to horse :  
The thieves are all scatter'd and possess'd with fear  
So strongly that they dare not meet each other ;  
Each takes his fellow for an officer.  
Away, good Ned. Falstaff sweats to death, 100  
And lards the lean earth as he walks along :  
Were't not for laughing, I should pity him.

*Poins.* How the rogue roar'd ! ~~Shouts~~ [Exeunt.

SCENE III. *Warkworth castle.**Enter HOTSPUR, solus, reading a letter.*

*Hot.* 'But, for mine own part, my lord, I could be well contented to be there, in respect of the love I bear your house.' He could be contented : why is he not, then ? In respect of the love he bears our house : he shows in this, he loves his own barn better than he loves our house. Let me see some more. 'The purpose you undertake is dangerous ;'—why, that's certain : 'tis dangerous to take a cold, to sleep, to drink ; but I tell you, my lord fool, out of this nettle, danger, we pluck this flower, safety. 'The purpose you undertake is dangerous ; the friends you have named uncertain ; the time itself unsorted ; and your whole plot too light for the counterpoise of so great an opposition.' Say you so, say you so ? I say unto you again, you are a shallow cowardly hind, and you lie. What a lack-brain is this ! By the Lord, our plot is a good plot as ever was laid ; our friends true and constant ; a good plot, good friends, and full of expectation ; an excellent plot, very good friends. What a frosty-spirited rogue is this ! Why, my lord of York commends the plot and the general course of the action. 'Zounds, an I were now by this rascal, I could brain him with his lady's fan. Is there not my father, my uncle and myself ? lord Edmund Mortimer, my lord of York and Owen Glendower ? is there not besides the Douglas ? have I not all their letters to meet me in arms by the ninth of the next month ? and are they not some of them set forward already ? What a pagan rascal is this ! an infidel ! Ha ! you shall see now in very sincerity of fear and cold heart, will he to the king and lay open all our proceedings. O, I could divide myself and go to buffets, for moving such a dish of skim milk with so honourable an action ! Hang him ! let him tell the king : we are prepared. I will set forward to-night.

31

*Enter LADY PERCY.*

How now, Kate ! I must leave you within these two hours.

*Lady.* O, my good lord, why are you thus alone ?  
 For what offence have I this fortnight been  
 A banish'd woman from my Harry's bed ?  
 Tell me, sweet lord, what is 't that takes from thee  
Thy stomach, pleasure and thy golden sleep ?  
 Why dost thou bend thine eyes upon the earth,  
 And start so often when thou sit'st alone ?  
 Why hast thou lost the fresh blood in thy cheeks ; 40  
 And given my treasures and my rights of thee  
 To thick-eyed musing and cursed melancholy ?  
 In thy faint slumbers I by thee have watch'd,  
 And heard thee murmur tales of iron wars ;  
 Speak terms of manage to thy bounding steed ;  
 Cry ' Courage ! to the field ! ' And thou hast talk'd  
 Of sallies and retires, of trenches, tents,  
 Of palisadoes, frontiers, parapets,  
 Of basilisks, of cannon, culverin,  
 Of prisoners' ransom and of soldiers slain, 50  
 And all the currents of a heady fight.  
 Thy spirit within thee hath been so at war  
 And thus hath so bestirr'd thee in thy sleep,  
 That beads of sweat have stood upon thy brow,  
Like bubbles in a late-disturbed stream ;  
 And in thy face strange motions have appear'd,  
 Such as we see when men restrain their breath '  
 On some great sudden hest. O, what portents are these ?  
 Some heavy business hath my lord in hand, *Guiler.*  
And I must know it, else he loves me not. 60  
*Hot.* What, ho !

*Enter Servant.*

Is Gilliams with the packet gone ?

*Serv.* He is, my lord, an hour ago.

*Hot.* Hath Butler brought those horses from the sheriff ?

*Serv.* One horse, my lord, he brought even now.

*Hot.* What horse ? a roan, a crop-ear, is it not ?

*Serv.* It is, my lord.

*Hot.* ~~moment~~ That roan shall be my throne.

Well, I will back him straight : O esperance !

Bid Butler lead him forth into the park. [Exit Servant.

*Lady.* But hear you, my lord.

*Hot.* What say'st thou, my lady ? 70

*Lady.* What is it carries you away ?

*Hot.* Why, my horse, my love, my horse.

*Lady.* Out, you mad-headed ape !

A weasel hath not such a deal of spleen

As you are toss'd with. In faith,

I'll know your business, Harry, that I will.

I fear my brother Mortimer doth stir

About his title, and hath sent for you

To line his enterprize : but if you go,—

*Hot.* So far afoot, I shall be weary, love. 80

*Lady.* Come, come, you paraquito, answer me  
Directly unto this question that I ask ;

In faith, I'll break thy little finger, Harry,

An if thou wilt not tell me all things true.

*Hot.* Away. ~~playing~~

Away, you trifler ! Love ! I love thee not,

I care not for thee, Kate : this is no world

To play with mammets and to tilt with lips

We must have bloody noses and crack'd crowns,

And pass them current too. God's me, my horse : 90

What say'st thou, Kate ? what would'st thou have with me ?

*Lady.* Do you not love me ? do you not, indeed ?

Well, do not then ; for since you love me not,

I will not love myself. Do you not love me ?

Nay, tell me if you speak in jest or no.

*Hot.* Come, wilt thou see me ride ?

And when I am o' horseback, I will swear

I love thee infinitely. But hark you, Kate ;

I must not have you henceforth question me

Whither I go, nor reason whereabout :



Whither I must, I must ; and, to conclude,  
 This evening must I leave you, gentle Kate.  
 I know you wise, but yet no farther wise  
 Than Harry Percy's wife : constant you are,  
 But yet a woman : and for secrecy,  
No lady closer ; for I well believe  
Thou wilt not utter what thou dost not know ;  
And so far will I trust thee, gentle Kate.

*Lady.* How ! so far ?

*Hot.* Not an inch further. But, hark you, Kate :  
 Whither I go, thither shall you go too ;  
 To-day will I set forth, to-morrow you.  
 Will this content you, Kate ?

*Lady.* It must of force. [Exeunt.

SCENE IV. *The Boar's-Head Tavern, Eastcheap.*

*Enter the PRINCE, and POINS.*

*Prince.* Ned, prithee, come out of that fat room, and lend me thy hand to laugh a little.

*Poins.* Where hast been, Hal ?

*Prince.* With three or four loggerheads amongst three or four score hogsheads. I have sounded the very base-string of humility. Sirrah, I am sworn brother to a leash of drawers ; and can call them all by their christen names, as Tom, Dick, and Francis. They take it already upon their salvation, that though I be but Prince of Wales, yet I am the king of courtesy ; and tell me flatly I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle, a good boy, by the Lord, so they call me, and when I am king of England, I shall command all the good lads in Eastcheap. They call drinking deep, dyeing scarlet ; and when you breathe in your watering, they cry 'hem !' and bid you play it off. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that

thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker, one that never spake other English in his life than 'Eight shillings and sixpence,' and 'You are welcome,' with this shrill addition, 'Anon, anon, sir ! Score a pint of bastard in the Half-moon,' or so. But, Ned, to drive away the time till Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar ; and do thou never leave calling 'Francis,' that his tale to me may be nothing but 'Anon.' Step aside, and I'll show thee a precedent. 30

*Poins.* Francis !

*Prince.* Thou art perfect.

*Poins.* Francis !

[*Exit Poins.*]

*Enter FRANCIS.*

*Fran.* Anon, anon, sir. Look down into the Pomgarnet, Ralph.

*Prince.* Come ~~hence~~ hither, Francis.

*Fran.* My lord ?

*Prince.* How long hast thou to serve, Francis ?

*Fran.* Forsooth, five years, and as much as to—

*Poins.* [*Within*] Francis !

40

*Fran.* Anon, anon, sir.

*Prince.* Five year ! by'r lady, a long lease for the clinking of pewter. But, Francis, darest thou be so valiant as to play the coward with thy indenture and show it a fair pair of heels and run from it ?

*Fran.* O Lord, sir, I'll be sworn upon all the books in England, I could find in my heart.

*Poins.* [*Within*] Francis !

*Fran.* Anon, sir.

*Prince.* How old art thou, Francis ?

50

*Fran.* Let me see—about Michaelmas next I shall be—

*Poins.* [*Within*] Francis !

*Fran.* Anon, sir. Pray stay a little, my lord.

*Prince.* Nay, but hark you, Francis : for the sugar thou gavest me, 'twas a pennyworth, was 't not ?

*Fran.* O Lord, I would it had been two !

*Prince.* I will give thee for it a thousand pound : ask me when thou wilt, and thou shalt have it.

*Poins.* [*Within*] Francis !

*Fran.* Anon, anon. 60

*Prince.* Anon, Francis ? No, Francis ; but to-morrow, Francis ; or Francis, o' Thursday ; or indeed, Francis, when thou wilt. But, Francis !

*Fran.* My lord ?

*Prince.* Wilt thou rob this leathern jerkin, crystal-button, not-pated, agate-ring, puke-stocking, caddis garter, smooth-tongue, Spanish-pouch,—

*Fran.* O Lord, sir, who do you mean ?

*Prince.* Why, then, your brown bastard is your only drink ; for look you, Francis, your white canvas doublet will sully : in Barbary, sir, it cannot come to so much. 71

*Fran.* What, sir ?

*Poins.* [*Within*] Francis !

*Prince.* Away, you rogue ! dost thou not hear them call ?  
[*Here they both call him ; the drawer stands amazed, not knowing which way to go.*]

*Enter Vintner.*

*Vint.* What, standest thou still, and hearest such a calling ? Look to the guests within. [*Exit Francis.*] My lord, old Sir John, with half-a-dozen more, are at the door : shall I let them in ?

*Prince.* Let them alone awhile, and then open the door.  
[*Exit Vintner.*] Poins ! 80

*Re-enter POINS.*

*Poins.* Anon, anon, sir.

*Prince.* Sirrah, Falstaff and the rest of the thieves are at the door : shall we be merry ?

*Poins.* As merry as crickets, my lad. But hark ye ; what cunning match have you made with this jest of the drawer ? come, what's the issue ?

*Prince.* I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight.

*Re-enter FRANCIS.*

What's o'clock, Francis ?

90

*Fran.* Anon, anon, sir.

[*Exit.*

*Prince.* That ever this fellow should have fewer words than a parrot, and yet the son of a woman ! His industry is up-stairs and down-stairs ; his eloquence the parcel of a reckoning. I am not yet of Percy's mind, the Hotspur of the north ; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife 'Fie upon this quiet life ! I want work.' 'O my sweet Harry,' says she, 'how many hast thou killed to-day ?' 'Give my roan horse a drench,' says he ; and answers 'Some fourteen,' an hour after ; 'a trifle, a trifle.' I prithee, call in Falstaff : I'll play Percy, and that damned brawn shall play Dame Mortimer his wife. 'Rivo !' says the drunkard. Call in ribs, call in tallow.

104

*Enter FALSTAFF, GADSHILL, BARDOLPH, and PETO ; FRANCIS following with wine.*

*Poins.* Welcome, Jack : where hast thou been ?

*Fal.* A plague of all cowards, I say, and a vengeance too ! marry, and amen ! Give me a cup of sack, boy. Ere I lead this life long, I'll sew nether stocks and mend them and foot them too. A plague of all cowards ! Give me a cup of sack, rogue. Is there no virtue extant ? [He drinks. 110

*Prince.* Didst thou never see Titan kiss a dish of butter ? pitiful-hearted Titan, that melted at the sweet tale of the sun's ! if thou didst, then behold that compound.

*Fal.* You rogue, here's lime in this sack too : there is nothing but roguery to be found in villanous man : yet a coward is

worse than a cup of sack with lime in it. A villanous coward ! Go thy ways, old Jack ; die when thou wilt, if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There lives not three good men unchanged in England ; and one of them is fat and grows old : God help the while ! a bad world, I say. I would I were a weaver ; I could sing psalms or any thing. A plague of all cowards, I say still. 123

*Prince.* How now, wool-sack ! what mutter you ?

*Fal.* A king's son ! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild-geese, I'll never wear hair on my face more. You Prince of Wales !

*Prince.* Why, you round man, what's the matter ?

*Fal.* Are not you a coward ? answer me to that : and Poins there ? 131

*Poins.* 'Zounds, ye fat paunch, an ye call me coward, by the Lord, I'll stab thee.

*Fal.* I call thee coward ! I'll see thee damned ere I call thee coward : but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you care not who sees your back : call you that backing of your friends ? A plague upon such backing ! give me them that will face me. Give me a cup of sack : I am a rogue, if I drunk to-day. 140

*Prince.* O villain ! thy lips are scarce wiped since thou drunkenest last.

*Fal.* All's one for that. [*He drinks.*] A plague of all cowards, still say I.

*Prince.* What's the matter ?

*Fal.* What's the matter ! there be four of us here have ta'en a thousand pound this day morning.

*Prince.* Where is it, Jack ? where is it ?

*Fal.* Where is it ! taken from us it is : a hundred upon poor four of us. 150

*Prince.* What, a hundred, man ?

*Fal.* I am a rogue, if I were not at half-sword with a dozen of them two hours together. I have 'scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw—ecce signum! I never dealt better since I was a man: all would not do. A plague of all cowards! Let them speak: if they speak more or less than truth, they are villains and the sons of darkness.

*Prince.* Speak, sirs; how was it? 160

*Gads.* We four set upon some dozen—

*Fal.* Sixteen at least, my lord.

*Gads.* And bound them.

*Peto.* No, no, they were not bound.

*Fal.* You rogue, they were bound, every man of them; or I am a Jew else, an Ebrew Jew. *True Christian.*

*Gads.* As we were sharing, some six or seven fresh men set upon us—

*Fal.* And unbound the rest, and then come in the other.

*Prince.* What, fought you with them all? 170

*Fal.* All! I know not what you call all; but if I fought not with fifty of them, I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

*Prince.* Pray God you have not murdered some of them.

*Fal.* Nay, that's past praying for: I have peppered two of them; two I am sure I have paid, two rogues in buckram suits. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward; here I lay, and thus I bore my point. Four rogues in buckram let drive at me— 181

*Prince.* What, four? thou saidst but two even now.

*Fal.* Four, Hal; I told thee four.

*Poins.* Ay, ay, he said four.

*Fal.* These four came all a-front, and mainly thrust at me. I made me no more ado but took all their seven points in my target, thus.

*Prince.* Seven? why, there were but four even now.

*Fal.* In buckram?

*Poins.* Ay, four, in buckram suits. 190

*Fal.* Seven, by these hilts, or I am a villain else.

*Prince.* Prithee, let him alone; we shall have more anon.

*Fal.* Dost thou hear me, Hal?

*Prince.* Ay, and mark thee too, Jack.

*Fal.* Do so, for it is worth the listening to. These nine in buckram that I told thee of—

*Prince.* So, two more already.

*Fal.* Their points being broken,—

*Poins.* Down fell their hose. 199

*Fal.* Began to give me ground: but I followed me close, came in foot and hand; and with a thought seven of the eleven I paid.

*Prince.* O monstrous! eleven buckram men grown out of two!

*Fal.* But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that thou couldst not see thy hand. 208

*Prince.* These lies are like their father that begets them; gross as a mountain, open, palpable. Why, thou clay-brained guts, thou knotty-pated fool, thou obscene, greasy tallow-keech,—

*Fal.* What, art thou mad? art thou mad? is not the truth the truth?

*Prince.* Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come, tell us your reason: what sayest thou to this?

*Poins.* Come, your reason, Jack, your reason. 218

*Fal.* What, upon compulsion? 'Zounds, an I were at the strappado, or all the racks in the world, I would not tell you on compulsion. Give you a reason on compulsion! if reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I.

*Prince.* I'll be no longer guilty of this sin ; this sanguine coward, this bed-presser, this horse-back-breaker, this huge hill of flesh,—

*Fal.* 'Sblood, you starveling, you eel-skin, you dried neat's tongue, you stock-fish! O for breath to utter what is like thee ! you tailor's-yard, you sheath, you bow-case, you vile standing-tuck,— 230

*Prince.* Well, breathe awhile, and then to it again : and when thou hast tired thyself in base comparisons, hear me speak but this.

*Poins.* Mark, Jack.

*Prince.* We two saw you four set on four and bound them, and were masters of their wealth. Mark now, how a plain tale shall put you down. Then did we two set on you four ; and, with a word, out-faced you from your prize, and have it ; yea, and can show it you here in the house : and, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy and still run and roared, as ever I heard bull-calf. What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight ! What trick, what device, what starting-hole, canst thou now find out to hide thee from this open and apparent shame ? 245

*Poins.* Come, let's hear, Jack ; what trick hast thou now ?

*Fal.* By the Lord, I knew ye as well as he that made ye. Why, hear you, my masters : was it for me to kill the heir-apparent ? should I turn upon the true prince ? why, thou knowest I am as valiant as Hercules : but beware instinct ; the lion will not touch the true prince. Instinct is a great matter ; I was now a coward on instinct. I shall think the better of myself and thee during my life ; I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money. Hostess, clap to the doors : watch to-night, pray to-morrow. Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you ! What, shall we be merry ? shall we have a play extempore ?



*Prince.* Content ; and the argument shall be thy running away. 261

*Fal.* Ah, no more of that, Hal, an thou lovest me !

*Enter Hostess.*

*Host.* O Jesu, my lord the prince !

*Prince.* How now, my lady the hostess ! what sayest thou to me ?

*Host.* Marry, my lord, there is a nobleman of the court at door would speak with you : he says he comes from your father.

*Prince.* Give him as much as will make him a royal man, and send him back again to my mother. 270

*Fal.* What manner of man is he ?

*Host.* An old man.

*Fal.* What doth gravity out of his bed at midnight ? Shall I give him his answer ?

*Prince.* Prithee, do, Jack.

*Fal.* 'Faith, and I'll send him packing. [*Exit.*

*Prince.* Now, sirs : by 'r lady, you fought fair ; so did you, Peto ; so did you, Bardolph : you are lions too, you ran away upon instinct, you will not touch the true prince ; no, fie ! 280

*Bard.* 'Faith, I ran when I saw others run.

*Prince.* 'Faith, tell me now in earnest, how came Falstaff's sword so hacked ?

*Peto.* Why, he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it was done in fight, and persuaded us to do the like.

*Bard.* Yea, and to tickle our noses with speargrass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true men. I did that I did not this seven year before, I blushed to hear his monstrous devices. 291

*Prince.* O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou

hast blushed extempore. Thou hadst fire and sword on thy side, and yet thou rannest away : what instinct hadst thou for it ?

*Bard.* My lord, do you see these meteors ? do you behold these exhalations ?

*Prince.* I do.

*Bard.* What think you they portend ? 300

*Prince.* Hot livers and cold purses.

*Bard.* Choler, my lord, if rightly taken.

*Prince.* No, if rightly taken, halter.

*Re-enter FALSTAFF.*

Here comes lean Jack, here comes bare-bone. How now, my sweet creature of bombast ! How long is't ago, Jack, since thou sawest thine own knee ?

*Fal.* My own knee ! when I was about thy years, Hal, I was not an eagle's talon in the waist ; I could have crept into any alderman's thumb-ring : a plague of sighing and grief ! it blows a man up like a bladder. There's villanous news abroad : here was Sir John Bracy from your father ; you must to the court in the morning. That same mad fellow of the north, Percy, and he of Wales, that gave Amamon the bastinado and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him ?

*Poins.* O, Glendower.

*Fal.* Owen, Owen, the same ; and his son-in-law Mortimer, and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,—

*Prince.* He that rides at high speed and with his pistol kills a sparrow flying— 321

*Fal.* You have hit it. *(You are correct.)*

*Prince.* So did he never the sparrow. *Spirit*

*Fal.* Well, that rascal hath good mettle in him ; he will not run.

*Prince.* Why, what a rascal art thou then, to praise him so for running !

*Fal.* O' horseback, ye cuckoo ; but afoot he will not budge  
a foot.

*Prince.* Yes, Jack, upon instinct. 330

*Fal.* I grant ye, upon instinct. Well, he is there too, and  
one Mordake, and a thousand blue-caps more : Worcester  
is stolen away to-night ; thy father's beard is turned white  
with the news : you may buy land now as cheap as stinking  
mackerel. But tell me, Hal, art not thou horrible afeard ?  
thou being heir-apparent, could the world pick thee out  
three such enemies again as that fiend Douglas, that spirit  
Percy, and that devil Glendower ? Art thou not horribly  
afraid ? doth not thy blood thrill at it ? 339

*Prince.* Not a whit, i' faith ; I lack some of thy instinct.

*Fal.* Well, thou wilt be horribly chid to-morrow when thou  
comest to thy father : if thou love me, practise an answer.

*Prince.* Do thou stand for my father, and examine me  
upon the particulars of my life.

*Fal.* Shall I ? content : this chair shall be my state, this  
dagger my sceptre, and this cushion my crown. Throne

*Prince.* Thy state is taken for a joined-stool, thy golden  
sceptre for a leaden dagger, and thy precious rich crown for  
a pitiful bald crown ! 350

*Fal.* Well, an the fire of grace be not quite out of thee,  
now shalt thou be moved. Give me a cup of sack to make  
my eyes look red, that it may be thought I have wept ; for I  
must speak in passion, and I will do it in King Cambyzes'  
vein.

*Prince.* Well, here is my leg.

*Fal.* And here is my speech. Stand aside, nobility.

*Host.* O Jesu, this is excellent sport, i' faith !

*Fal.* Weep not, sweet queen ; for trickling tears are vain.

*Host.* O, the father, how he holds his countenance ! 360

*Fal.* For God's sake, lords, convey my tristful queen ;  
For tears do stop the flood-gates of her eyes.

*Host.* O Jesu, he doth it as like one of these players as  
ever I see !

*Fal.* Peace, good pint-pot ; peace, good tickle-brain. Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied : for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villanous trick of thine eye and a foolish hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point ; why, being son to me, art thou so pointed at ? Shall the blessed sun of heaven prove a micher and eat blackberries ? a question not to be asked. Shall the son of England prove a thief and take purses ? a question to be asked. There is a thing, Harry, which thou hast often heard of and it is known to many in our land by the name of pitch : this pitch, as ancient writers do report, doth defile ; so doth the company thou keepest : for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also : and yet there is a virtuous man whom I have often noted in thy company, but I know not his name. 384

*Prince.* What manner of man, an it like your majesty ?

*Fal.* A goodly portly man, i' faith, and a corpulent ; of a cheerful look, a pleasing eye and a most noble carriage ; and, as I think, his age some fifty, or, by'r lady, inclining to three score ; and now I remember me, his name is Falstaff : if that man should be lewdly given, he deceiveth me ; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff : him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month ?

*Prince.* Dost thou speak like a king ? Do thou stand for me, and I'll play my father.

*Fal.* Depose me ? if thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare. 400

*Prince.* Well, here I am set.

*Fal.* And here I stand : judge, my masters.

*Prince.* Now, Harry, whence come you ?

*Fal.* My noble lord, from Eastcheap.

*Prince.* The complaints I hear of thee are grievous.

*Fal.* 'Sblood, my lord, they are false : nay, I'll tickle ye  
for a young prince, i' faith. 407

*Prince.* Swearest thou, ungracious boy ? henceforth ne'er  
look on me. Thou art violently carried away from grace :  
there is a devil haunts thee in the likeness of an old fat man ;  
a tun of man is thy companion. Why dost thou converse  
with that trunk of humours, that bolting-hutch of beastli-  
ness, that swollen parcel of dropsies, that huge bombard of  
sack, that stuffed cloak-bag of guts, that roasted Manningtree  
ox with the pudding in his belly, that reverend vice, that  
grey iniquity, that father ruffian, that vanity in years ?  
Wherein is he good, but to taste sack and drink it ? wherein  
neat and cleanly, but to carve a capon and eat it ? wherein  
cunning, but in craft ? wherein crafty, but in villany ?  
wherein villanous, but in all things ? wherein worthy, but in  
nothing ? 421

*Fal.* I would your grace would take me with you : whom  
means your grace ?

*Prince.* That villanous abominable misleader of youth,  
Falstaff, that old white-bearded Satan.

*Fal.* My lord, the man I know.

*Prince.* I know thou dost. 427

*Fal.* But to say I know more harm in him than in myself,  
were to say more than I know. That he is old, the more the  
pity, his white hairs do witness it. If sack and sugar be a  
fault, God help the wicked ! if to be old and merry be a sin,  
then many an old host that I know is damned : if to be fat  
be to be hated, then Pharaoh's lean kine are to be loved.  
No, my good lord ; banish Peto, banish Bardolph, banish  
Poins : but for sweet Jack Falstaff, kind Jack Falstaff, true  
Jack Falstaff, valiant Jack Falstaff, and therefore more

valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company : banish plump Jack, and banish all the world. 439

*Prince.* I do, I will. [A knocking heard.

[*Exeunt Hostess, Francis, and Bardolph.*

*Re-enter BARDOLPH, running.*

*Bard.* O, my lord, my lord ! the sheriff with a most monstrous watch is at the door.

*Fal.* Out, ye rogue ! Play out the play : I have much to say in the behalf of that Falstaff.

*Re-enter the Hostess.*

*Host.* O Jesu, my lord, my lord !

*Fal.* Heigh, heigh ! the devil rides upon a fiddlestick : what's the matter ?

*Host.* The sheriff and all the watch are at the door : they are come to search the house. Shall I let them in ? 449

*Fal.* Dost thou hear, Hal ? never call a true piece of gold a counterfeit : thou art essentially mad, without seeming so.

*Prince.* And thou a natural coward, without instinct.

*Fal.* I deny your major : if you will deny the sheriff, so ; if not, let him enter : if I become not a cart as well as another man, a plague on my bringing up ! I hope I shall as soon be strangled with a halter as another.

*Prince.* Go, hide thee behind the arras : the rest walk up above. Now, my masters, for a true face and good conscience.

*Fal.* Both which I have had : but their date is out, and therefore I'll hide me. 460

*Prince.* Call in the sheriff.

[*Exeunt all except the Prince and Peto.*

*Enter Sheriff and the Carrier.*

Now, master sheriff, what is your will with me ?

*Sher.* First, pardon me, my lord. A hue and cry Hath follow'd certain men unto this house.

*Prince.* What men ?

*Sher.* One of them is well known, my gracious lord,  
A gross fat man.

*Car.* As fat as butter.

*Prince.* The man, I do assure you, is not here ;  
For I myself at this time have employ'd him.  
And, sheriff, I will engage my word to thee 470  
That I will, by to-morrow dinner-time,  
Send him to answer thee, or any man,  
For any thing he shall be charged withal :  
And so let me entreat you leave the house.

*Sher.* I will, my lord. There are two gentlemen  
Have in this robbery lost three hundred marks.

*Prince.* It may be so : if he have robb'd these men,  
He shall be answerable : and so farewell.

*Sher.* Good night, my noble lord.

*Prince.* I think it is good morrow, is it not ? 480

*Sher.* Indeed, my lord, I think it be two o'clock.

[*Exeunt Sheriff and Carrier.*]

*Prince.* This oily rascal is known as well as Paul's. Go,  
call him forth.

*Peto.* Falstaff !—Fast asleep behind the arras, and snorting  
like a horse.

*Prince.* Hark, how hard he fetches breath. Search his  
pockets. [*He searcheth his pockets, and findeth certain*  
*papers.*] What hast thou found ?

*Peto.* Nothing but papers, my lord.

*Prince.* Let's see what they be : read them. 490

*Peto.* [*Reads*] Item, A capon, . . . . . 2s. 2d.

Item, Sauce, . . . . . 4d.

Item, Sack, two gallons, . . . . . 5s. 8d.

Item, Anchovies and sack after-  
supper, . . . . . 2s. 6d.

Item, Bread, . . . . . ob.

*Prince.* O monstrous ! but one half-penny-worth of bread  
to this intolerable deal of sack ! What there is else, keep  
close ; we'll read it at more advantage : there let him sleep

till day. I'll to the court in the morning. We must all to the wars, and thy place shall be honourable. I'll procure this fat rogue a charge of foot ; and I know his death will be a march of twelve-score. The money shall be paid back again with advantage. Be with me betimes in the morning ; and so, good morrow, Peto. [*Exeunt.*

*Peto.* Good morrow, good my lord.

506

## ACT III.

SCENE I. *Bangor. The Archdeacon's house.*

*Enter* HOTSPUR, WORCESTER, MORTIMER, *and* GLENDOWER.

*Mort.* These promises are fair, the parties sure,  
And our induction full of prosperous hope.

*Hot.* Lord Mortimer, and cousin Glendower,  
Will you sit down ?

And uncle Worcester : a plague upon it !  
I have forgot the map.

*Glend.* No, here it is.

Sit, cousin Percy ; sit, good cousin Hotspur,

For by that name as oft as Lancaster

Doth speak of you, his cheek looks pale and with

A rising sigh he wisheth you in heaven. 10

*Hot.* And you in hell, as oft as he hears Owen Glendower  
spoke of.

*Glend.* I cannot blame him : at my nativity  
The front of heaven was full of fiery shapes,  
Of burning cressets ; and at my birth  
The frame and huge foundation of the earth  
Shaked like a coward.

*Hot.* Why, so it would have done at the same season, if  
your mother's cat had but kittened, though yourself had  
never been born. 20

*Glend.* I say the earth did shake when I was born.

*Hot.* And I say the earth was not of my mind,  
If you suppose as fearing you it shook.



*Glend.* The heavens were all on fire, the earth did tremble.

*Hot.* O, then the earth shook to see the heavens on fire,  
And not in fear of your nativity.

Diseased nature oftentimes breaks forth

In strange eruptions ; oft the teeming earth

Is with a kind of colic pinch'd and vex'd

By the imprisoning of unruly wind

30

Within her womb ; which, for enlargement striving,

Shakes the old beldam earth and topples down

Steeple and moss-grown towers. At your birth

Our grandam earth, having this distemperature,

In passion shook.

*Glend.* Cousin, of many men

I do not bear these crossings. Give me leave

To tell you once again that at my birth

The front of heaven was full of fiery shapes,

The goats ran from the mountains, and the herds

Were strangely clamorous to the frighted fields.

40

These signs have mark'd me extraordinary ;

And all the courses of my life do show

I am not in the roll of common men.

Where is he living, clipp'd in with the sea

That chides the banks of England, Scotland, Wales,

Which calls me pupil, or hath read to me ?

And bring him out that is but woman's son

Can trace me in the tedious ways of art

And hold me pace in deep experiments.

*Hot.* I think there's no man speaks better Welsh. I'll to  
dinner.

51

*Mort.* Peace, cousin Percy ; you will make him mad.

*Glend.* I can call spirits from the vasty deep.

*Hot.* Why, so can I, or so can any man ;

But will they come when you do call for them ?

*Glend.* Why, I can teach you, cousin, to command  
The devil.

*Hot.* And I can teach thee, coz, to shame the devil

By telling truth : tell truth and shame the devil.

- If thou have power to raise him, bring him hither, 60

And I'll be sworn I have power to shame him hence.

O, while you live, tell truth and shame the devil !

*Mort.* Come, come, no more of this unprofitable chat.

*Glend.* Three times hath Henry Bolingbroke made head  
Against my power ; thrice from the banks of Wye

And sandy-bottom'd Severn have I sent him

Bootless home and weather-beaten back.

*Hot.* Home without boots, and in foul weather too !  
How 'scapes he agues, in the devil's name ?

*Glend.* Come, here's the map : shall we divide our right  
According to our threefold order ta'en ? 71

*Mort.* The archdeacon hath divided it  
Into three limits very equally :

England, from Trent and Severn hitherto,

By south and east is to my part assign'd :

All westward, Wales beyond the Severn shore,

And all the fertile land within that bound,

To Owen Glendower : and, dear coz, to you

The remnant northward, lying off from Trent.

And our indentures tripartite are drawn ; 80

Which being sealed interchangeably,

A business that this night may execute,

To-morrow, cousin Percy, you and I

And my good Lord of Worcester will set forth

To meet your father and the Scottish power,

As is appointed us, at Shrewsbury.

My father Glendower is not ready yet,

Nor shall we need his help these fourteen days.

Within that space you may have drawn together

Your tenants, friends and neighbouring gentlemen. 90

*Glend.* A shorter time shall send me to you, lords :

And in my conduct shall your ladies come ;

From whom you now must steal and take no leave,

For there will be a world of water shed

Upon the parting of your wives and you.

*Hot.* Methinks my moiety, north from Burton here,  
In quantity equals not one of yours :  
See how this river comes me cranking in,  
And cuts me from the best of all my land  
A huge half-moon, a monstrous cantle out. 100  
I'll have the current in this place damm'd up ;  
And here the smug and silver Trent shall run  
In a new channel, fair and evenly ;  
It shall not wind with such a deep indent,  
To rob me of so rich a bottom here.

*Glend.* Not wind ? it shall, it must ; you see it doth.

*Mort.* Yea, but  
Mark how he bears his course, and runs me up  
With like advantage on the other side ;  
Gelding the opposed continent as much 110  
As on the other side it takes from you.

*Wor.* Yea, but a little charge will trench him here  
And on this north side win this cape of land ;  
And then he runs straight and even.

*Hot.* I'll have it so : a little charge will do it.

*Glend.* I'll not have it alter'd.

*Hot.*

Will not you ?

*Glend.* No, nor you shall not.

*Hot.*

Who shall say me nay ?

*Glend.* Why, that will I.

*Hot.* Let me not understand you, then ; speak it in Welsh

*Glend.* I can speak English, lord, as well as you ; 120  
For I was train'd up in the English court ;  
Where, being but young, I framed to the harp  
Many an English ditty lovely well  
And gave the tongue a helpful ornament,  
A virtue that was never seen in you.

*Hot.* Marry,  
And I am glad of it with all my heart :  
I had rather be a kitten and cry mew

Than one of these same metre ballad-mongers ;  
 I had rather hear a brazen canstick turn'd, 130  
 Or a dry wheel grate on the axle-tree ;  
 And that would set my teeth nothing on edge,  
 Nothing so much as mincing poetry :  
 'Tis like the forced gait of a shuffling nag.

*Glend.* Come, you shall have Trent turn'd.

*Hot.* I do not care : I'll give thrice so much land  
 To any well-deserving friend ;  
 But in the way of bargain, mark ye me,  
 I'll cavil on the ninth part of a hair.  
 Are the indentures drawn ? shall we be gone ? 140

*Glend.* The moon shines fair ; you may away by night :  
 I'll haste the writer and withal

Break with your wives of your departure hence :

I am afraid my daughter will run mad,

So much she doteth on her Mortimer.

[*Exit.*

*Mort.* Fie, cousin Percy ! how you cross my father !

*Hot.* I cannot choose : sometime he angers me

With telling me of the moldwarp and the ant,

Of the dreamer Merlin and his prophecies

And of a dragon and a finless fish,

150

A clip-wing'd griffin and a moulten raven,

A couching lion and a ramping cat,

And such a deal of skimble-skamble stuff

As puts me from my faith. I tell you what ;

He held me last night at least nine hours

In reckoning up the several devils' names

That were his lackeys ; I cried, 'hum,' and 'well, go to,'

But mark'd him not a word. O, he is as tedious

As a tired horse, a railing wife ;

Worse than a smoky house : I had rather live 160

With cheese and garlic in a windmill, far,

Than feed on cates and have him talk to me

In any summer-house in Christendom.

*Mort.* In faith, he is a worthy gentleman,

Exceedingly well read, and profited  
 In strange concealments, valiant as a lion  
 And wondrous affable and as bountiful  
 As mines of India. Shall I tell you, cousin ?  
 He holds your temper in a high respect  
 And curbs himself even of his natural scope 170  
 When you come 'cross his humour ; faith, he does :  
 I warrant you, that man is not alive  
 Might so have tempted him as you have done,  
 Without the taste of danger and reproof :  
 But do not use it oft, let me entreat you.

*Wor.* In faith, my lord, you are too wilful-blame ;  
 And since your coming hither have done enough  
 To put him quite beside his patience.  
 You must needs learn, lord, to amend this fault :  
 Though sometimes it show greatness, courage, blood,— 180  
 And that's the dearest grace it renders you,—  
 Yet oftentimes it doth present harsh rage,  
 Defect of manners, want of government,  
 Pride, haughtiness, opinion and disdain :  
 The least of which haunting a nobleman  
Loseth men's hearts and leaves behind a stain  
 Upon the beauty of all parts besides,  
 Beguiling them of commendation.

*Hot.* Well, I am school'd : good manners be your speed !  
 Here come our wives, and let us take our leave. 190

*Re-enter GLENDOWER with the ladies.*

*Mort.* This is the deadly spite that angers me ;  
 My wife can speak no English, I no Welsh.

*Glend.* My daughter weeps : she will not part with you ;  
 She'll be a soldier too, she'll to the wars.

*Mort.* Good father, tell her that she and my aunt Percy  
 Shall follow in your conduct speedily.

[*Glendower speaks to her in Welsh, and she answers him in the same.*]

*Glend.* She is desperate here ; a peevish self-will'd harlotry,  
one that no persuasion can do good upon.

[*The lady speaks in Welsh.*

*Mort.* I understand thy looks : that pretty Welsh  
Which thou pour'st down from these swelling heavens 200  
I am too perfect in ; and, but for shame,  
In such a parley should I answer thee.

[*The lady speaks again in Welsh.*

I understand thy kisses and thou mine,  
And that's a feeling disputation :  
But I will never be a truant, love,  
Till I have learned thy language ; for thy tongue  
Makes Welsh as sweet as ditties highly penn'd,  
Sung by a fair queen in a summer's bower,  
With ravishing division, to her lute.

*Glend.* Nay, if you melt, then will she run mad. 210

[*The lady speaks again in Welsh.*

*Mort.* O, I am ignorance itself in this !

*Glend.* She bids you on the wanton rushes lay you down  
And rest your gentle head upon her lap,  
And she will sing the song that pleaseth you  
And on your eyelids crown the god of sleep,  
Charming your blood with pleasing heaviness,  
Making such difference 'twixt wake and sleep  
As is the difference betwixt day and night  
The hour before the heavenly-harness'd team  
Begins his golden progress in the east. 220

*Mort.* With all my heart I'll sit and hear her sing :  
By that time will our book, I think, be drawn.

*Glend.* Do so ;  
And those musicians that shall play to you  
Hang in the air a thousand leagues from hence,  
And straight they shall be here : sit, and attend.

*Hôt.* Come, Kate, thou art perfect in lying down : come,  
quick, quick, that I may lay my head in thy lap.

*Lady P.* Go, ye giddy goose. [*The music plays.*

*Hot.* Now I perceive the devil understands Welsh ; 230  
And 'tis no marvel he is so humorous.  
By'r lady, he is a good musician.

*Lady P.* Then should you be nothing but musical, for you  
are altogether governed by humours. Lie still, ye thief, and  
hear the lady sing in Welsh.

*Hot.* I had rather hear *Lady*, my brach, howl in Irish.

*Lady P.* Wouldst thou have thy head broken ?

*Hot.* No.

*Lady P.* Then be still.

*Hot.* Neither ; 'tis a woman's fault. 240

*Lady P.* Now God help thee ! What's that ?

*Hot.* Peace ! she sings. [*Here the lady sings a Welsh song.*]

*Hot.* Come, Kate, I'll have your song too. .

*Lady P.* Not mine, in good sooth.

*Hot.* Not yours, in good sooth ! Heart ! you swear like a  
comfit-maker's wife. 'Not you, in good sooth,' and 'as true  
as I live,' and 'as God shall mend me,' and 'as sure as day,'  
And givest such sarcenet surety for thy oaths,  
As if thou never walk'st further than Finsbury.  
Swear me, Kate, like a lady as thou art, 250  
A good mouth-filling oath, and leave 'in sooth,'  
And such protest of pepper-gingerbread,  
To velvet-guards and Sunday-citizens.  
Come, sing.

*Lady P.* I will not sing.

*Hot.* 'Tis the next way to turn tailor, or be red-breast  
teacher. An the indentures be drawn, I'll away within  
these two hours ; and so, come in when ye will. [*Exit.*]

*Glend.* Come, come, Lord Mortimer ; you are as slow  
As hot Lord Percy is on fire to go. 260

By this our book is drawn ; we'll but seal,  
And then to horse immediately.

*Mort.*

With all my heart. [*Exeunt.*]

SCENE II. *London. The palace.**Enter the KING, PRINCE OF WALES, and others.*

*King.* Lords, give us leave ; the Prince of Wales and I  
Must have some private conference : but be near at hand,  
For we shall presently have need of you. *[Exit Lords.]*

I know not whether God will have it so,  
For some displeasing service I have done,  
That, in his secret doom, out of my blood  
He'll breed revengement and a scourge for me ;  
But thou dost in thy passages of life  
Make me believe that thou art only mark'd  
For the hot vengeance and the rod of heaven 10  
To punish my mistreadings. Tell me else, ..  
Could such inordinate and low desires  
Such poor, such bare, such lewd, such mean attempts,  
Such barren pleasures, rude society,  
As thou art match'd withal and grafted to,  
Accompany the greatness of thy blood  
And hold their level with thy princely heart ?

*Prince.* So please your majesty, I would I could  
Quit all offences with as clear excuse  
As well as I am doubtless I can purge 20  
Myself of many I am charged withal :  
Yet such extenuation let me beg,  
As, in reproof of many tales devised,  
Which oft the ear of greatness needs must hear,  
By smiling pick-thanks and base newsmongers,  
I may, for some things true, wherein my youth  
Hath faulty wander'd and irregular,  
Find pardon on my true submission.

*King.* God pardon thee ! yet let me wonder, Harry,  
At thy affections, which do hold a wing 30  
Quite from the flight of all thy ancestors.  
Thy place in council thou hast rudely lost,  
Which by thy younger brother is supplied,



And art almost an alien to the hearts  
Of all the court and princes of my blood :  
The hope and expectation of thy time  
Is ruin'd, and the soul of every man  
Prophetically do forethink thy fall.

Had I so lavish of my presence been,  
So common-hackney'd in the eyes of men,  
So stale and cheap to vulgar company,  
Opinion, that did help me to the crown,  
Had still kept loyal to possession  
And left me in reputeless banishment,  
A fellow of no mark nor likelihood.

40

By being seldom seen, I could not stir  
But like a comet I was wonder'd at ;  
That men would tell their children 'This is he ;'  
Others would say 'Where, which is Bolingbroke ?'

And then I stole all courtesy from heaven,  
And dress'd myself in such humility

50

That I did pluck allegiance from men's hearts,  
Loud shouts and salutations from their mouths,  
Even in the presence of the crowned king.

Thus did I keep my person fresh and new ;

My presence, like a robe pontifical,

Ne'er seen but wonder'd at : and so my state,

Seldom but sumptuous, showed like a feast

And wan by rareness such solemnity.

The skipping king, he ambled up and down

60

With shallow jesters and rash bavin wits,

Soon kindled and soon burnt ; carded his state,

Mingled his royalty with capering fools,

Had his great name profaned with their scorns

And gave his countenance, against his name,

To laugh at gibing boys and stand the push

Of every beardless vain comparative,

Grew a companion to the common streets,

Enfeoff'd himself to popularity ;

That, being daily swallow'd by men's eyes,  
They surfeited with honey and began  
To loathe the taste of sweetness, whereof a little  
More than a little is by much too much.

70

So when he had occasion to be seen,  
He was but as the cuckoo is in June,  
Heard, not regarded ; seen, but with such eyes  
As, sick and blunted with community,  
Afford no extraordinary gaze,  
Such as is bent on sun-like majesty  
When it shines seldom in admiring eyes ;  
 But rather drowsed and hung their eyelids down,  
 Slept in his face and render'd such aspect  
 As cloudy men use to their adversaries,  
 Being with his presence glutted, gorged and full.  
 And in that very line, Harry, standest thou ;  
For thou hast lost thy princely privilege  
With vile participation : not an eye  
But is a-weary of thy common sight,  
Save mine, which hath desired to see thee more ;  
Which now doth that I would not have it do,  
Make blind itself with foolish tenderness.

80

90

*Prince.* I shall hereafter, my thrice gracious lord,  
 Be more myself.

*King.* For all the world  
 As thou art to this hour was Richard then  
When I from France set foot at Ravenspurgh,  
And even as I was then is Percy now.  
 Now, by my sceptre and my soul to boot,  
 He hath more worthy interest to the state  
 Than thou the shadow of succession ;  
 For of no right, nor colour like to right,  
 He doth fill fields with harness in the realm,  
 Turns head against the lion's armed jaws,  
 And, being no more in debt to years than thou,  
 Leads ancient lords and reverend bishops on

100

To bloody battles and to bruising arms.  
What never-dying honour hath he got  
Against renowned Douglas ! whose high deeds,  
Whose hot incursions and great name in arms  
Holds from all soldiers chief majority  
And military title capital 110  
Through all the kingdoms that acknowledge Christ :  
Thrice hath this Hotspur, Mars in swathing clothes,  
This infant warrior, in his enterprizes  
Discomfited great Douglas, ta'en him once,  
Enlarged him and made a friend of him,  
To fill the mouth of deep defiance up  
And shake the peace and safety of our throne.  
And what say you to this ? Percy, Northumberland,  
The Archbishop's grace of York, Douglas, Mortimer,  
Capitulate against us and are up. 120

But wherefore do I tell these news to thee ?  
Why, Harry, do I tell thee of my foes,  
Which art my near'st and dearest enemy ?  
Thou that art like enough, through vassal fear,  
Base inclination and the start of spleen,  
To fight against me under Percy's pay,  
To dog his heels and curtsy at his frowns,  
To show how much thou art degenerate.

*Prince.* Do not think so ; you shall not find it so :  
And God forgive them that so much have sway'd 130  
Your majesty's good thoughts away from me !  
I will redeem all this on Percy's head  
And in the closing of some glorious day  
Be bold to tell you that I am your son ;  
When I will wear a garment all of blood  
And stain my favours in a bloody mask,  
Which, wash'd away, shall scour my shame with it :  
And that shall be the day, whene'er it lights,  
That this same child of honour and renown,  
This gallant Hotspur, this all-praised knight, 140

And your unthought-of Harry chance to meet.  
 For every honour sitting on his helm,  
 Would they were multitudes, and on my head  
 My shames redoubled ! for the time will come,  
 That I shall make this northern youth exchange  
 His glorious deeds for my indignities.  
 Percy is but my factor, good my lord,  
 To engross up glorious deeds on my behalf ;  
 And I will call him to so strict account,  
 That he shall render every glory up,  
 Yea, even the slightest worship of his time,  
 Or I will tear the reckoning from his heart.  
 This, in the name of God, I promise here :  
 The which if He be pleased I shall perform,  
 I do beseech your majesty may salve  
 The long-grown wounds of my intemperance :  
 If not, the end of life cancels all bands ;  
 And I will die a hundred thousand deaths  
 Ere break the smallest parcel of this vow.

150

*King.* A hundred thousand rebels die in this :  
 Thou shalt have charge and sovereign trust herein.

160

*Enter BLUNT.*

How now, good Blunt ? thy looks are full of speed.

*Blunt.* So hath the business that I come to speak of.

Lord Mortimer of Scotland hath sent word

That Douglas and the English rebels met

The eleventh of this month at Shrewsbury :

A mighty and a fearful head they are,

If promises be kept on every hand,

As ever offer'd foul play in a state.

*King.* The Earl of Westmoreland set forth to-day ;

170

With him my son, Lord John of Lancaster ;

For this advertisement is five days old ;

On Wednesday next, Harry, you shall set forward ;

On Thursday we ourselves will march : our meeting

Is Bridgenorth : and, Harry, you shall march  
Through Gloucestershire ; by which account,  
Our business valued, some twelve days hence  
Our general forces at Bridgenorth shall meet.  
Our hands are full of business : let 's away ;  
Advantage feeds him fat, while men delay. [Exeunt.

SCENE III. *Eastcheap. The Boar's-Head Tavern.*

*Enter FALSTAFF and BARDOLPH.*

*Fal.* Bardolph, am I not fallen away vilely since this last action ? do I not bate ? do I not dwindle ? Why, my skin hangs about me like an old lady's loose gown ; I am withered like an old apple-john. Well, I 'll repent, and that suddenly, while I am in some liking ; I shall be out of heart shortly, and then I shall have no strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse : the inside of a church ! Company, villanous company, hath been the spoil of me. 9

*Bard.* Sir John, you are so fretful, you cannot live long.

*Fal.* Why, there is it : make me merry. I was as virtuously given as a gentleman need to be ; virtuous enough ; swore little ; dined not above seven times a week ; paid money that I borrowed, three or four times ; lived well and in good compass : and now I live out of all order, out of all compass.

*Bard.* Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John. 19

*Fal.* Do thou amend thy face, and I 'll amend my life : thou art our admiral, thou bearest the lantern in the poop, but 'tis in the nose of thee ; thou art the Knight of the Burning Lamp.

*Bard.* Why, Sir John, my face does you no harm.

*Fal.* No, I 'll be sworn ; I make as good use of it as many

a man doth of a Death's-head or a memento mori : I never see thy face but I think upon hell-fire and Dives that lived in purple ; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face ; my oath should be ' By this fire, that 's God's angel : ' but thou art altogether given over ; and wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wild-fire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light ! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern : but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years ; God reward me for it ! 42

*Bard.* 'Sblood, I would my face were in your belly !

*Fal.* God-a-mercy ! so should I be sure to be heart-burned.

*Enter HOSTESS.*

How now, Dame Partlet the hen ! have you inquired yet who picked my pocket ?

*Host.* Why, Sir John, what do you think, Sir John ? do you think I keep thieves in my house ? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant : the tithe of a hair was never lost in my house before. 51

*Fal.* Ye lie, hostess : Bardolph was shaved and lost many a hair ; and I'll be sworn my pocket was picked. Go to, you are a woman, go.

*Host.* Who, I ? no ; I defy thee : God's light, I was never called so in mine own house before.

*Fal.* Go to, I know you well enough.

*Host.* No, Sir John ; you do not know me, Sir John. I know you, Sir John ; you owe me money, Sir John ; and

now you pick a quarrel to beguile me of it: I bought you a dozen of shirts to your back. 61

*Fal.* Dowlas, filthy dowlas: I have given them away to bakers' wives, and they have made bolters of them.

*Host.* Now, as I am a true woman, holland of eight shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound.

*Fal.* He had his part of it; let him pay.

*Host.* He? alas, he is poor; he hath nothing. 69

*Fal.* How! poor? look upon his face; what call you rich? let them coin his nose, let them coin his cheeks: I'll not pay a denier. What, will you make a younker of me? shall I not take mine ease in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark.

*Host.* O Jesu, I have heard the prince tell him, I know not how oft, that that ring was copper!

*Fal.* How! the prince is a Jack, a sneak-cup: 'sblood, an he were here, I would cudgel him like a dog, if he would say so. 80

*Enter the PRINCE and PETO, marching, and FALSTAFF meets them playing on his truncheon like a fife.*

How now, lad! is the wind in that door, i' faith? must we all march?

*Bard.* Yea, two and two, Newgate fashion.

*Host.* My lord, I pray you, hear me.

*Prince.* What sayest thou, Mistress Quickly? How doth thy husband? I love him well; he is an honest man.

*Host.* Good my lord, hear me.

*Fal.* Prithee, let her alone, and list to me.

*Prince.* What sayest thou, Jack?

*Fal.* The other night I fell asleep here behind the arras and had my pocket picked. 91

*Prince.* What didst thou lose, Jack ?

*Fal.* Wilt thou believe me, Hal ? three or four bonds of forty pound a-piece, and a seal-ring of my grandfather's.

*Prince.* A trifle, some eight-penny matter.

*Host.* So I told him, my lord ; and I said I heard your grace say so : and, my lord, he speaks most vilely of you, like a foul-mouthed man as he is ; and said he would cudgel you.

*Prince.* What ! he did not ? 100

*Host.* There's neither faith, truth, nor womanhood in me else.

*Fal.* There's no more faith in thee than in a stewed prune ; nor no more truth in thee than in a drawn fox ; and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go. *Host.*

*Host.* Say, what thing ? what thing ?

*Fal.* What thing ! why, a thing to thank God on.

*Host.* I am no thing to thank God on, I would thou shouldst know it ; I am an honest man's wife : and, setting thy knighthood aside, thou art a knave to call me so. 111

*Fal.* Setting thy womanhood aside, thou art a beast to say otherwise.

*Host.* Say, what beast, thou knave, thou ?

*Fal.* What beast ! why, an otter.

*Prince.* An otter, Sir John ! why an otter ?

*Fal.* Why, she's neither fish nor flesh ; a man knows not where to have her.

*Host.* Thou art an unjust man in saying so : thou or any man knows where to have me, thou knave, thou ! 120

*Prince.* Thou sayest true, hostess ; and he slanders thee most grossly.

*Host.* So he doth you, my lord ; and said this other day you ought him a thousand pound.

*Prince.* Sirrah, do I owe you a thousand pound ?

*Fal.* A thousand pound, Hal ! a million : thy love is worth a million : thou owest me thy love.



*Host.* Nay, my lord, he called you Jack, and said he would cudgel you.

*Fal.* Did I, Bardolph?

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*Bard.* Indeed, Sir John, you said so.

*Fal.* Yea, if he said my ring was copper.

*Prince.* I say 'tis copper: darest thou be as good as thy word now?

*Fal.* Why, Hal, thou knowest, as thou art but man, I dare: but as thou art prince, I fear thee as I fear the roaring of the lion's whelp.

*Prince.* And why not as the lion?

*Fal.* The king himself is to be feared as the lion: dost thou think I'll fear thee as I fear thy father? nay, an I do, I pray God my girdle break.

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*Prince.* O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine; it is all filled up with guts and midriff. Charge an honest woman with picking thy pocket! why, thou impudent, embossed rascal, if there were anything in thy pocket but tavern-reckonings, and one poor penny-worth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries but these, I am a villain: and yet you will stand to it; you will not pocket up wrong: art thou not ashamed?

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*Fal.* Dost thou hear, Hal? thou knowest in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villany? Thou seest I have more flesh than another man, and therefore more frailty. You confess then, you picked my pocket?

*Prince.* It appears so by the story.

*Fal.* Hostess, I forgive thee: go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest I am pacified still. Nay, prithee, be gone. [*Exit Hostess.*] Now, Hal, to the news at court: for the robbery, lad, how is that answered?

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*Prince.* O, my sweet <sup>meat of ox.</sup> beef, I must still be good angel to thee: the money is paid back again.

*Fal.* O, I do not like that paying back; 'tis a double labour.

*Prince.* I am good friends with my father and may do any thing.

*Fal.* Rob me the exchequer the first thing thou doest, and do it with unwashed hands too. 171

*Bard.* Do, my lord.

*Prince.* I have procured thee, Jack, a charge of foot.

*Fal.* I would it had been of horse. Where shall I find one that can steal well! O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous: I laud them, I praise them.

*Prince.* Bardolph!

*Bard.* My lord? 180

*Prince.* Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. [*Exit Bardolph.*] Go, Peto, to horse, to horse; for thou and I have thirty miles to ride yet ere dinner time. [*Exit Peto.*] Jack, meet me to-morrow in the temple hall at two o'clock in the afternoon.

There shalt thou know thy charge; and there receive Money and order for their furniture.

The land is burning; Percy stands on high; 189  
And either we or they must lower lie. [*Exit.*]

*Fal.* Rare words! brave world! Hostess, my breakfast, come! O, I could wish this tavern were my drum! [*Exit.*]

## ACT IV.

SCENE I. *The rebel camp near Shrewsbury.*

*Enter* HOTSPUR, WORCESTER, and DOUGLAS.

*Hot.* Well said, my noble Scot: if speaking truth  
In this fine age were not thought flattery,

Such attribution should the Douglas have,  
 As not a soldier of this season's stamp  
 Should go so general current through the world.  
 By God, I cannot flatter ; I do defy  
 The tongues of soothers ; but a braver place  
 In my heart's love hath no man than yourself :  
 Nay, task me to my word ; approve me, lord.

*Doug.* Thou art the king of honour : 10  
 No man so potent breathes upon the ground  
 But I will beard him.

*Hot.* Do so, and 'tis well.

*Enter a Messenger with letters.*

What letters hast thou there ?—I can but thank you.

*Mess.* These letters come from your father. *Northumberland*

*Hot.* Letters from him ! why comes he not himself ?

*Mess.* He cannot come, my lord ; he is grievous sick.

*Hot.* 'Zounds ! how has he the leisure to be sick  
 In such a justling time ? Who leads his power ?

Under whose government come they along ?

*Mess.* His letters bear his mind, not I, my lord. 20

*Wor.* I prithee, tell me, doth he keep his bed ?

*Mess.* He did, my lord, four days ere I set forth ;  
 And at the time of my departure thence  
 He was much fear'd by his physicians.

*Wor.* I would the state of time had first been whole  
 Ere he by sickness had been visited :  
 His health was never better worth than now.

*Hot.* Sick now ! droop now ! this sickness doth infect  
The very life-blood of our enterprise ;

'Tis catching hither, even to our camp. 30

He writes me here, that inward sickness—  
 And that his friends by deputation could not  
 So soon be drawn, nor did he think it meet  
 To lay so dangerous and dear a trust  
 On any soul removed but on his own.

Yet doth he give us bold advertisement,  
That with our small conjunction we should on,  
To see how fortune is disposed to us ;  
For, as he writes, there is no quailing now,  
Because the king is certainly possess'd 40  
Of all our purposes. What say you to it ?

*Wor.* Your father's sickness is a maim to us.

*Hot.* A perilous gash, a very limb lopp'd off :  
And yet, in faith, it is not ; his present want  
Seems more than we shall find it : were it good  
To set the exact wealth of all our states  
All at one cast ? to set so rich a main  
On the nice hazard of one doubtful hour ?  
It were not good ; for therein should we read  
The very bottom and the soul of hope, 50  
The very list, the very utmost bound  
Of all our fortunes.

*Doug.* 'Faith, and so we should ;  
Where now remains a sweet reversion :  
We may boldly spend upon the hope of what  
Is to come in :

A comfort of retirement lives in this.

*Hot.* A rendezvous, a home to fly unto,  
If that the devil and mischance look big  
Upon the maidenhead of our affairs.

*Wor.* But yet I would your father had been here. 60  
The quality and hair of our attempt  
Brooks no division : it will be thought  
By some, that know not why he is away,  
That wisdom, loyalty and mere dislike  
Of our proceedings kept the earl from hence :  
And think how such an apprehension  
May turn the tide of fearful faction  
And breed a kind of question in our cause ;  
For well you know we of the offering side  
Must keep aloof from strict arbitrement, 70

And stop all sight-holes, every loop from whence  
 The eye of reason may pry in upon us :  
 This absence of your father's draws a curtain,  
 That shows the ignorant a kind of fear  
 Before not dreamt of.

*Hot.*

You strain too far.

I rather of his absence make this use :  
 It lends a lustre and more great opinion,  
 A larger dare to our great enterprise,  
 Than if the earl were here ; for men must think,  
 If we without his help can make a head  
 To push against a kingdom, with his help  
 We shall o'erturn it topsy-turvy down.  
 Yet all goes well, yet all our joints are whole.

80

*Doug.* As heart can think : there is not such a word  
 Spoke of in Scotland as this term of fear.

*Enter SIR RICHARD VERNON.*

*Hot.* My cousin Vernon ! welcome, by my soul.

*Ver.* Pray God my news be worth a welcome, lord.  
The Earl of Westmoreland, seven thousand strong,  
Is marching hitherwards ; with him Prince John.

*Hot.* No harm : what more ?

90

*Ver.* And further, I have learn'd,  
 The king himself in person is set forth,  
 Or hitherwards intended speedily,  
With strong and mighty preparation.

*Hot.* He shall be welcome too. Where is his son,  
 The nimble-footed madcap Prince of Wales,  
 And his comrades, that daff'd the world aside,  
And bid it pass ?

*Ver.* All furnish'd, all in arms ;  
All plumed like estridges that with the wind  
Bated,—like eagles having lately bathed ;  
Glittering in golden coats, like images ;

100

As full of spirit as the month of May,  
 And gorgeous as the sun at midsummer ;  
 Wanton as youthful goats, wild as young bulls.  
 I saw young Harry, with his beaver on,  
 His cuisses on his thighs, gallantly arm'd,  
Rise from the ground like feather'd Mercury,  
 And vaulted with such ease into his seat,  
 As if an angel dropp'd down from the clouds,  
 To turn and wind a fiery Pegasus  
And witch the world with noble horsemanship. 110

*Hot.* No more, no more : worse than the sun in March,  
 This praise doth nourish agues. Let them come ; *few.*  
 They come like sacrifices in their trim,  
 And to the fire-eyed maid of smoky war  
 All hot and bleeding will we offer them :  
 The mailed Mars shall on his altar sit  
 Up to the ears in blood. I am on fire  
 To hear this rich reprisal is so nigh  
 And yet not ours. Come, let me taste my horse,  
 Who is to bear me like a thunderbolt 120  
 Against the bosom of the Prince of Wales :  
Harry to Harry shall, hot horse to horse,  
Meet and ne'er part till one drop down a corse.  
 O that Glendower were come !

*Ver.*

There is more news :

I learn'd in Worcester, as I rode along,  
 He cannot draw his power this fourteen days.

*Doug.* That's the worst tidings that I hear of yet.

*Wor.* Ay, by my faith, that bears a frosty sound.

*Hot.* What may the king's whole battle reach unto ?

*Ver.* To thirty thousand.

*Hot.*

Forty let it be :

130

My father and Glendower being both away,  
 The powers of us may serve so great a day.

Come, let us take a muster speedily :

Doomsday is near ; die all, die merrily,

*Doug.* Talk not of dying : I am out of fear  
Of death or death's hand for this one-half year. [Exeunt.]

SCENE II. *A public road near Coventry.*

*Enter FALSTAFF and BARDOLPH.*

*Fal.* Bardolph, get thee before to Coventry ; fill me a bottle of sack : our soldiers shall march through ; we'll to Sutton Co'fil' to-night.

*Bard.* Will you give me money, captain ?

*Fal.* Lay out, lay out. *Spens.*

*Bard.* This bottle makes an angel. *10 shillings.*

*Fal.* An if it do, take it for thy labour ; and if it make twenty, take them all ; I'll answer the coinage. Bid my lieutenant Peto meet me at town's end. 9

*Bard.* I will, captain : farewell.

[Exit.]

*Fal.* If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen's sons ; inquire me out contracted bachelors, such as had been asked twice on the banns ; such a commodity of warm slaves, as had as lieve hear the devil as a drum : such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck. I pressed me none but such toasts-and-butter, with hearts in their bellies no bigger than pins' heads, and they have bought out their services ; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores ; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters and ostlers trade-fallen, the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old-faced ancient : and such

have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and husks. A mad fellow met me on the way and told me I had unloaded all the gibbets and pressed the dead bodies. No eye hath seen such scarecrows. I'll not march through Coventry with them, that's flat : nay, and the villains march wide betwixt the legs, as if they had gyves on ; for indeed I had the most of them out of prison. There's but a shirt and a half in all my company ; and the half shirt is two napkins tacked together and thrown over the shoulders like an herald's coat without sleeves ; and the shirt, to say the truth, stolen from my host at Saint Alban's, or the red-nose innkeeper of Daventry. But that's all one ; they'll find linen enough on every hedge. 44

*Enter the PRINCE and WESTMORELAND.*

*Prince.* How now, blown Jack ! how now, quilt !

*Fal.* What, Hal ! how now, mad wag ! what a devil dost thou in Warwickshire ? My good Lord of Westmoreland, I cry you mercy : I thought your honour had already been at Shrewsbury.

*West.* Faith, Sir John, 'tis more than time that I were there, and you too ; but my powers are there already. The king, I can tell you, looks for us all : we must away all night.

*Fal.* Tut, never fear me : I am as vigilant as a cat to steal cream.

*Prince.* I think, to steal cream indeed, for thy theft hath already made thee butter. But tell me, Jack, whose fellows are these that come after ?

*Fal.* Mine, Hal, mine.

*Prince.* I did never see such pitiful rascals. 60

*Fal.* Tut, tut ; good enough to toss ; food for powder, food for powder ; they'll fill a pit as well as better : tush, man, mortal men, mortal men.



*West.* Ay, but, Sir John, methinks they are exceeding poor and bare, too beggarly.

*Fal.* 'Faith, for their poverty, I know not where they had that ; and for their bareness, I am sure they never learned that of me.

*Prince.* No, I'll be sworn ; unless you call three fingers on the ribs bare. But, sirrah, make haste : Percy is already in the field. 71

*Fal.* What, is the king encamped ?

*West.* He is, Sir John : I fear we shall stay too long.

*Fal.* Well,

To the latter end of a fray and the beginning of a feast  
Fits a dull fighter and a keen guest. [Exeunt.

SCENE III. *The rebel camp near Shrewsbury.*

*Enter* HOTSPUR, WORCESTER, DOUGLAS, and VERNON.

*Hot.* We'll fight with him to-night.

*Wor.* It may not be.

*Doug.* You give him then advantage.

*Ver.* Not a whit.

*Hot.* Why say you so ? looks he not for supply ?

*Ver.* So do we.

*Hot.* His is certain, ours is doubtful.

*Wor.* Good cousin, be advised ; stir not to-night.

*Ver.* Do not, my lord.

*Doug.* You do not counsel well :

You speak it out of fear and cold heart.

*Ver.* Do me no slander, Douglas : by my life,

And I dare well maintain it with my life,

If well-respected honour bid me on,

I hold as little counsel with weak fear

As you, my lord, or any Scot that this day lives :

Let it be seen to-morrow in the battle

Which of us fears.

*Doug.* Yea, or to-night.

*Ver.* Content.

*Hot.* To-night, say I.

*Ver.* Come, come, it may not be. I wonder much,  
Being men of such great leading as you are,  
That you foresee not what impediments  
Drag back our expedition : certain horse  
Of my cousin Vernon's are not yet come up : 20  
Your uncle Worcester's horse came but to-day ;  
And now their pride and mettle is asleep,  
Their courage with hard labour tame and dull,  
That not a horse is half the half of himself.

*Hot.* So are the horses of the enemy  
In general, journey-bated and brought low :  
The better part of ours are full of rest.

*Wor.* The number of the king exceedeth ours :  
For God's sake, cousin, stay till all come in.

[*The trumpet sounds a parley.*]

*Enter SIR WALTER BLUNT.*

*Blunt.* I come with gracious offers from the king, 30  
If you vouchsafe me hearing and respect.

*Hot.* Welcome, Sir Walter Blunt ; and would to God  
You were of our determination !  
Some of us love you well ; and even those some  
Envy your great deservings and good name,  
Because you are not of our quality,  
But stand against us like an enemy.

*Blunt.* And God defend but still I should stand so,  
So long as out of limit and true rule  
You stand against anointed majesty. 40  
But to my charge. The king hath sent to know  
The nature of your griefs, and whereupon  
You conjure from the breast of civil peace  
Such bold hostility, teaching his duteous land  
Audacious cruelty. If that the king

Have any way your good deserts forgot,  
Which he confesseth to be manifold,  
He bids you name your griefs ; and with all speed  
You shall have your desires with interest  
And pardon absolute for yourself and these 50  
Herein misled by your suggestion.

*Hot.* The king is kind ; and well we know the king  
Knows at what time to promise, when to pay.  
My father and my uncle and myself  
Did give him that same royalty he wears ;  
And when he was not six and twenty strong,  
Sick in the world's regard, wretched and low,  
A poor unminded outlaw sneaking home,  
My father gave him welcome to the shore ;  
And when he heard him swear and vow to God 60  
He came but to be Duke of Lancaster,  
To sue his livery and beg his peace,  
With tears of innocency and terms of zeal,  
My father, in kind heart and pity moved,  
Swore him assistance and perform'd it too.  
Now when the lords and barons of the realm  
Perceived Northumberland did lean to him,  
The more and less came in with cap and knee ;  
Met him in boroughs, cities, villages,  
Attended him on bridges, stood in lanes, 70  
Laid gifts before him, proffer'd him their oaths,  
Gave him their heirs as pages, follow'd him  
Even at the heels in golden multitudes.  
He presently, as greatness knows itself,  
Steps me a little higher than his vow  
Made to my father, while his blood was poor,  
Upon the naked shore at Ravenspurgh ;  
And now, forsooth, takes on him to reform  
Some certain edicts and some strait decrees  
That lie too heavy on the commonwealth, 80  
Cries out upon abuses, seems to weep

Over his country's wrongs ; and by this face,  
This seeming brow of justice, did he win  
The hearts of all that he did angle for ;  
Proceeded further ; cut me off the heads  
Of all the favourites that the absent king  
In deputation left behind him here,  
When he was personal in the Irish war.

*Blunt.* Tut, I came not to hear this.

*Hot.*

Then to the point.

In short time after, he deposed the king ; 90  
Soon after that, deprived him of his life ;  
And in the neck of that, task'd the whole state ;  
To make that worse, suffer'd his kinsman March,  
Who is, if every owner were well placed,  
Indeed his king, to be engaged in Wales,  
There without ransom to lie forfeited ;  
Disgraced me in my happy victories,  
Sought to entrap me by intelligence ;  
Rated mine uncle from the council-board ;  
In rage dismiss'd my father from the court ; 100  
Broke oath on oath, committed wrong on wrong,  
And in conclusion drove us to seek out  
This head of safety ; and withal to pry  
Into his title, the which we find  
Too indirect for long continuance.

*Blunt.* Shall I return this answer to the king ?

*Hot.* Not so, Sir Walter : we 'll withdraw awhile.

Go to the king ; and let there be impawn'd  
Some surety for a safe return again,  
And in the morning early shall my uncle 110  
Bring him our purposes : and so farewell.

*Blunt.* I would you would accept of grace and love.

*Hot.* And may be so we shall.

*Blunt.*

Pray God you do.

[*Exeunt.*

SCENE IV. *York. The ARCHBISHOP's Palace.*

*Enter the ARCHBISHOP OF YORK and SIR MICHAEL.*

*Arch.* Hie, good Sir Michael ; bear this sealed brief  
With winged haste to the lord marshal ;  
This to my cousin Scroop, and all the rest  
To whom they are directed. If you knew  
How much they do import, you would make haste.

*Sir M.* My good lord,  
I guess their tenour.

*Arch.* Like enough you do.  
To-morrow, good Sir Michael, is a day  
Wherein the fortune of ten thousand men  
Must bide the touch ; for, sir, at Shrewsbury, 10  
As I am truly given to understand,  
The king with mighty and quick-raised power  
Meets with Lord Harry ; and, I fear, Sir Michael,  
What with the sickness of Northumberland,  
Whose power was in the first proportion,  
And what with Owen Glendower's absence thence,  
Who with them was a rated sinew too  
And comes not in, o'er-ruled by prophecies,  
I fear the power of Percy is too weak  
To wage an instant trial with the king. 20

*Sir M.* Why, my good lord, you need not fear ;  
There is Douglas and Lord Mortimer.

*Arch.* No, Mortimer is not there.

*Sir M.* But there is Mordake, Vernon, Lord Harry Percy,  
And there is my Lord of Worcester and a head  
Of gallant warriors, noble gentlemen.

*Arch.* And so there is : but yet the king hath drawn  
The special head of all the land together :  
The Prince of Wales, Lord John of Lancaster,  
The noble Westmoreland and warlike Blunt ; 30  
And many moe corrivals and dear men  
Of estimation and command in arms.

*Sir M.* Doubt not, my lord, they shall be well opposed.

*Arch.* I hope no less, yet needful 'tis to fear ;  
And, to prevent the worst, Sir Michael, speed :  
For if Lord Percy thrive not, ere the king  
Dismiss his power, he means to visit us,  
For he hath heard of our confederacy,  
And 'tis but wisdom to make strong against him :  
Therefore make haste. I must go write again 40  
To other friends ; and so farewell, Sir Michael. [*Exeunt.*]

## ACT V.

SCENE I. The KING's camp near Shrewsbury.

*Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER,  
EARL OF WESTMORELAND, SIR WALTER BLUNT, and FAL-  
STAFF.*

*King.* How bloodily the sun begins to peer  
Above yon busky hill ! the day looks pale  
At his distemperature.

*Prince.* The southern wind  
Doth play the trumpet to his purposes,  
And by his hollow whistling in the leaves  
Foretells a tempest and a blustering day.

*King.* Then with the losers let it sympathise,  
For nothing can seem foul to those that win.

[*The trumpet sounds.*]

*Enter WORCESTER and VERNON.*

How now, my Lord of Worcester ! 'tis not well  
That you and I should meet upon such terms  
As now we meet. You have deceived our trust,  
And made us doff our easy robes of peace,  
To crush our old limbs in ungentle steel :  
This is not well, my lord, this is not well.

What say you to it? will you again unknit  
 This churlish knot of all-abhorred war?  
 And move in that obedient orb again  
 Where you did give a fair and natural light,  
 And be no more an exhaled meteor.

A prodigy of fear and a portent 20  
 Of broached mischief to the unborn times?

*Wor.* Hear me, my liege: *King*  
 For mine own part, I could be well content  
 To entertain the lag-end of my life  
 With quiet hours; for I do protest,  
 I have not sought the day of this dislike.

*King.* You have not sought it! how comes it, then?

*Fal.* Rebellion lay in his way, and he found it.

*Prince.* Peace, chewet, peace!

*Wor.* It pleased your majesty to turn your looks 30  
 Of favour from myself and all our house;

And yet I must remember you, my lord,  
 We were the first and dearest of your friends.

For you my staff of office did I break  
 In Richard's time; and posted day and night  
 To meet you on the way, and kiss your hand,  
 When yet you were in place and in account  
 Nothing so strong and fortunate as I.

It was myself, my brother and his son,  
 That brought you home and boldly did outdare 40  
 The dangers of the time. You swore to us,

And you did swear that oath at Doncaster,  
 That you did nothing purpose 'gainst the state;  
 Nor claim no further than your new-fall'n right,  
 The seat of Gaunt, dukedom of Lancaster:

To this we swore our aid. But in short space  
 It rain'd down fortune showering on your head;  
 And such a flood of greatness fell on you,  
 What with our help, what with the absent king,  
 What with the injuries of a wanton time, 50

The seeming sufferances that you had borne,  
 And the contrarious winds that held the king  
 So long in his unlucky Irish wars  
 That all in England did repute him dead :  
 And from this swarm of fair advantages  
 You took occasion to be quickly woo'd  
 To gripe the general sway into your hand :  
 Forgot your oath to us at Doncaster ;  
 And being fed by us you used us so  
As that ungentle gull, the cuckoo's bird,  
Useth the sparrow ; did oppress our nest ;  
 Grew by our feeding to so great a bulk  
 That even our love durst not come near your sight  
 For fear of swallowing ; but with nimble wing  
 We were enforced, for safety sake, to fly  
 Out of your sight and raise this present head ;  
 Whereby we stand opposed by such means  
 As you yourself have forged against yourself  
 By unkind usage, dangerous countenance,  
 And violation of all faith and troth  
 Sworn to us in your younger enterprise.

60/

70

*King.* These things indeed you have articulate,  
 Proclaim'd at market-crosses, read in churches,  
 To face the garment of rebellion  
 With some fine colour that may please the eye  
 Of fickle changelings and poor discontents,  
 Which gape and rub the elbow at the news  
 Of hurlyburly innovation :  
 And never yet did insurrection want  
 Such water-colours to impaint his cause ;  
 Nor moody beggars, starving for a time  
 Of pellmell havoc and confusion.

80

*Prince.* In both your armies there is many a soul  
 Shall pay full dearly for this encounter,  
 If once they join in trial. Tell your nephew,  
 The Prince of Wales doth join with all the world



In praise of Henry Percy : by my hopes,  
This present enterprise set off his head,  
I do not think a braver gentleman,  
More active-valiant or more valiant-young, 90  
More daring or more bold, is now alive  
To grace this latter age with noble deeds.  
For my part, I may speak it to my shame,  
I have a truant been to chivalry ;  
And so I hear he doth account me too ;  
Yet this before my father's majesty—  
I am content that he shall take the odds  
Of his great name and estimation,  
And will, to save the blood on either side,  
Try fortune with him in a single fight. 100

*King.* And, Prince of Wales, so dare we venture thee,  
Albeit considerations infinite  
Do make against it. No, good Worcester, no.  
We love our people well ; even those we love  
That are misled upon your cousin's part ;  
And, will they take the offer of our grace,  
Both he and they and you, yea, every man  
Shall be my friend again and I'll be his :  
So tell your cousin, and bring me word  
What he will do : but if he will not yield, 110  
Rebuke and dread correction wait on us,  
And they shall do their office. So, be gone ;  
We will not now be troubled with reply :  
We offer fair ; take it advisedly.

[*Exeunt Worcester and Vernon.*

*Prince.* It will not be accepted, on my life :  
The Douglas and the Hotspur both together  
Are confident against the world in arms.

*King.* Hence, therefore, every leader to his charge ;  
For, on their answer, will we set on them :  
And God befriend us, as our cause is just ! 120  
[*Exeunt all but the Prince of Wales and Falstaff.*

*Fal.* Hal, if thou see me down in the battle and bestride me, so ; 'tis a point of friendship.

*Prince.* Nothing but a colossus can do thee that friendship. Say thy prayers, and farewell.

*Fal.* I would 'twere bed-time, Hal, and all well.

*Prince.* Why, thou owest God a death. [Exit.

*Fal.* 'Tis not due yet ; I would be loath to pay him before his day. What need I be so forward with him that calls not on me ? Well, 'tis no matter ; honour pricks me on. Yea, but how if honour prick me off when I come on ? how then ? 130 Can honour set to a leg ? no : or an arm ? no : or take away the grief of a wound ? no. Honour hath no skill in surgery, then ? no. What is honour ? a word. What in that word honour ? air. A trim reckoning ! Who hath it ? he that died o' Wednesday. Doth he feel it ? no. Doth he hear it ? no. 'Tis insensible, then. Yea, to the dead. But will it not live with the living ? no. Why ? detraction will not suffer it. Therefore I'll none of it. Honour is a mere scutcheon : and so ends my catechism. [Exit.

SCENE II. *The rebel camp.*

*Enter WORCESTER and VERNON.*

*Wor.* O, no, my nephew must not know, Sir Richard, The liberal and kind offer of the king.

*Ver.* 'Twere best he did.

*Wor.* Then are we all undone.

It is not possible, it cannot be,  
The king should keep his word in loving us ;  
He will suspect us still and find a time  
To punish this offence in other faults :  
Suspicion all our lives shall be stuck full of eyes ;  
For treason is but trusted like the fox,  
Who, ne'er so tame, so cherish'd and lock'd up,  
Will have a wild trick of his ancestors.  
Look how we can, or sad or merrily,  
Interpretation will misquote our looks,

And we shall feed like oxen at a stall,  
The better cherish'd, still the nearer death.  
My nephew's trespass may be well forgot ;  
It hath the excuse of youth and heat of blood,  
And an adopted name of privilege,  
A hare-brain'd Hotspur, governed by a spleen :  
All his offences live upon my head  
And on his father's ; we did train him on,  
And, his corruption being ta'en from us,  
We, as the spring of all, shall pay for all.  
Therefore, good cousin, let not Harry know,  
In any case, the offer of the king.

20

*Ver.* Deliver what you will ; I'll say 'tis so.  
Here comes your cousin.

*Enter HOTSPUR and DOUGLAS.*

*Hot.* My uncle is return'd :  
Deliver up my Lord of Westmoreland.  
Uncle, what news ?

30

*Wor.* The king will bid you battle presently.

*Doug.* Defy him by the Lord of Westmoreland.

*Hot.* Lord Douglas, go you and tell him so.

*Doug.* Marry, and shall, and very willingly.

[*Exit.*]

*Wor.* There is no seeming mercy in the king.

*Hot.* Did you beg any ? God forbid !

*Wor.* I told him gently of our grievances,  
Of his oath-breaking ; which he mended thus,  
By now forswearing that he is forsworn :  
He calls us rebels, traitors ; and will scourge  
With haughty arms this hateful name in us.

40

*Re-enter DOUGLAS.*

*Doug.* Arm, gentlemen ; to arms ! for I have thrown  
A brave defiance in King Henry's teeth,  
And Westmoreland, that was engaged, did bear it ;  
Which cannot choose but bring him quickly on.

*Wor.* The Prince of Wales stepp'd forth before the king,

And, nephew, challenged you to single fight.

*Hot.* O, would the quarrel lay upon our heads,  
And that no man might draw short breath to-day  
But I and Harry Monmouth! Tell me, tell me,  
How show'd his tasking? seem'd it in contempt?

*Ver.* No, by my soul; I never in my life  
Did hear a challenge urged more modestly,  
Unless a brother should a brother dare  
To gentle exercise and proof of arms.  
He gave you all the duties of a man;  
Trimm'd up your praises with a princely tongue,  
Spoke your deservings like a chronicle,  
Making you ever better than his praise  
By still dispraising praise valued with you;  
And, which became him like a prince indeed,  
He made a blushing cital of himself;  
And chid his truant youth with such a grace  
As if he master'd there a double spirit  
Of teaching and of learning instantly.  
There did he pause: but let me tell the world.  
If he outlive the envy of this day,  
England did never owe, so sweet a hope,  
So much misconstrued in his wantonness.

60

*Hot.* Cousin, I think thou art enamoured.  
On his follies: never did I hear  
Of any prince so wild a libertine.  
But be he as he will, yet once ere night  
I will embrace him with a soldier's arm,  
That he shall shrink under my courtesy.  
Arm, arm with speed: and, fellows, soldiers, friends,  
Better consider what you have to do  
Than I, that have not well the gift of tongue,  
Can lift your blood up with persuasion.

70

*Enter a Messenger.*

*Mess.* My lord, here are letters for you.

80

*Hot.* I cannot read them now.

O gentlemen, the time of life is short !  
 To spend that shortness basely were too long,  
 If life did ride upon a dial's point,  
 Still ending at the arrival of an hour.  
 An if we live, we live to tread on kings ;  
 If die, brave death, when princes die with us  
 Now, for our consciences, the arms are fair,  
 When the intent of bearing them is just.

*Enter another Messenger.*

*Mess.* My lord, prepare ; the king comes on apace

*Hot.* I thank him, that he cuts me from my tale,  
 For I profess not talking ; only this—  
 Let each man do his best : and here draw I  
 A sword, whose temper I intend to stain  
 With the best blood that I can meet withal  
 In the adventure of this perilous day.  
 Now, Esperance ! Percy ! and set on.  
 Sound all the lofty instruments of war,  
 And by that music let us all embrace ;  
 For, heaven to earth, some of us never shall 100  
A second time do such a courtesy.

*[The trumpets sound. They embrace, and exeunt.]*

SCENE III. *Plain between the camps.*

*The KING enters with his power. Alarum to the battle. Then enter DOUGLAS and SIR WALTER BLUNT.*

*Blunt.* What is thy name, that in the battle thus  
 Thou crossest me ? what honour dost thou seek  
 Upon my head ?

*Doug.* Know then, my name is Douglas,  
 And I do haunt thee in the battle thus  
 Because some tell me that thou art a king.

*Blunt.* They tell thee true.

*Doug.* The Lord of Stafford dear to-day hath bought  
Thy likeness, for instead of thee, King Harry,  
This sword hath ended him : so shall it thee,  
Unless thou yield me as my prisoner. 10

*Blunt.* I was not born a yielder, thou proud Scot ;  
And thou shalt find a king that will revenge  
Lord Stafford's death. [*They fight. Douglas kills Blunt.*

*Enter HOTSPUR.*

*Hot.* O Douglas, hadst thou fought at Holmedon thus,  
I never had triumph'd upon a Scot.

*Doug.* All's done, all's won ; here breathless lies the king.

*Hot.* Where ?

*Doug.* Here.

*Hot.* This, Douglas ? no : I know this face full well :

A gallant knight he was, his name was Blunt ; 20  
~~semblably furnish'd like the king himself.~~

*Doug.* A fool go with thy soul, whither it goes !  
A borrow'd title hast thou bought too dear :  
Why didst thou tell me that thou wert a king ?

*Hot.* The king hath many marching in his coats.

*Doug.* Now, by my sword, I will kill all his coats ;  
I'll murder all his wardrobe, piece by piece,  
Until I meet the king.

*Hot.* Up, and away !

Our soldiers stand full fairly for the day. [*Exeunt.* 29

*Alarum. Enter FALSTAFF, solus.*

*Fal.* Though I could 'scape shot-free at London, I fear the  
shot here ; here's no scoring but upon the pate. Soft ! who  
are you ? Sir Walter Blunt : there's honour for you ! here's  
no vanity ! I am as hot as molten lead, and as heavy too :  
God keep lead out of me ! I need no more weight than  
mine own bowels. I have led my ragamuffins where they are  
peppered : there's not three of my hundred and fifty left  
alive ; and they are for the town's end, to beg during life.  
But who comes here ?

*Enter the PRINCE.*

*Prince.* What, stand'st thou idle here? lend me thy sword : 40

Many a nobleman lies stark and stiff  
Under the hoofs of vaunting enemies,  
Whose deaths are yet unrevenged : I prithee, lend me thy sword.

*Fal.* O Hal, I prithee, give me leave to breathe awhile.  
Turk Gregory never did such deeds in arms as I have done this day. I have paid Percy, I have made him sure.

*Prince.* He is, indeed ; and living to kill thee. I prithee, lend me thy sword.

*Fal.* Nay, before God, Hal, if Percy be alive, thou get'st not my sword ; but take my pistol, if thou wilt. 50

*Prince.* Give it me : what, is it in the case ?

*Fal.* Ay, Hal ; 'tis hot, 'tis hot ; there's that will sack a city. *[The Prince draws it out, and finds it to be a bottle of sack.*

*Prince.* What, is it a time to jest and dally now ?

*[He throws the bottle at him. Exit.*

*Fal.* Well, if Percy be alive, I'll pierce him. If he do come in my way, so : if he do not, if I come in his willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath : give me life : which if I can save, so ; if not, honour comes unlooked for, and there's an end. *[Exit.*

SCENE IV. *Another part of the field.*

*Alarum. Excursions. Enter the KING, the PRINCE, LORD JOHN OF LANCASTER, and EARL OF WESTMORELAND.*

*King.* I prithee,  
Harry, withdraw thyself : thou bleed'st too much.  
Lord John of Lancaster, go you with him.

*Lan.* Not I, my lord, unless I did bleed too.

*Prince.* I beseech your majesty, make up,  
Lest your retirement do amaze your friends.

*King.* I will do so.

My lord of Westmoreland, lead him to his tent.

*West.* Come, my lord, I'll lead you to your tent.

*Prince.* Lead me, my lord ? I do not need your help : 10  
And God forbid a shallow scratch should drive  
The Prince of Wales from such a field as this,  
Where stain'd nobility lies trodden on,  
And rebels' arms triumph in massacres !

*Lan.* We breathe too long : come, cousin Westmoreland,  
Our duty this way lies ; for God's sake, come.

[*Exeunt Prince John and Westmoreland.*]

*Prince.* By God, thou hast deceived me, Lancaster ;  
I did not think thee lord of such a spirit :  
Before, I loved thee as a brother, John ;  
But now, I do respect thee as my soul. 20

*King.* I saw him hold Lord Percy at the point  
With lustier maintenance than I did look for  
Of such an ungrown warrior.

*Prince.* O, this boy  
Lends mettle to us all ! [Exit.

*Enter DOUGLAS.*

*Doug.* Another king ! they grow like Hydra's heads :  
I am the Douglas, fatal to all those  
That wear those colours on them : what art thou,  
That counterfeit'st the person of a king ?

*King.* The king himself ; who, Douglas, grieves at heart  
So many of his shadows thou hast met 30  
And not the very king. I have two boys  
Seek Percy and thyself about the field :  
But, seeing thou fall'st on me so luckily,  
I will assay thee : so, defend thyself.

*Doug.* I fear thou art another counterfeit ;  
And yet, in faith, thou bear'st thee like a king :



But mine I am sure thou art, whoe'er thou be,  
 And thus I win thee. *[They fight; the King being in  
 danger, re-enter Prince of Wales.]*

*Prince.* Hold up thy head, vile Scot, or thou art like  
 Never to hold it up again ! the spirits 40  
 Of valiant Shirley, Stafford, Blunt, are in my arms :  
 It is the Prince of Wales that threatens thee ;  
 Who never promiseth but he means to pay.

*[They fight: Douglas flies.]*

Cheerly, my lord : how fares your grace ?  
 Sir Nicholas Gawsey hath for succour sent,  
 And so hath Clifton : I'll to Clifton straight.

*King.* Stay, and breathe awhile :  
 Thou hast redeem'd thy lost opinion,  
 And show'd thou makest some tender of my life,  
 In this fair rescue thou hast brought to me. 50

*Prince.* O God ! they did me too much injury  
 That ever said I hearken'd for your death.  
 If it were so, I might have let alone  
 The insulting hand of Douglas over you,  
 Which would have been as speedy in your end  
 As all the poisonous <sup>drugs</sup> potions in the world  
 And saved the treacherous labour of your son.

*King.* Make up to Clifton : I'll to Sir Nicholas Gawsey.

*[Exit.]*

*Enter HOTSPUR.*

*Hot.* If I mistake not, thou art Harry Monmouth.

*Prince.* Thou speak'st as if I would deny my name. 60

*Hot.* My name is Harry Percy.

*Prince.* Why, then I see

A very valiant rebel of the name.

I am the Prince of Wales ; and think not, Percy,  
 To share with me in glory any more :

Two stars keep not their motion in one sphere ;

~~Nor can one England brook a double reign,  
 Of Harry Percy and the Prince of Wales.~~

*Hot.* Nor shall it, Harry ; for the hour is come  
 To end the one of us ; and would to God  
Thy name in arms were now as great as mine ! 70

*Prince.* I'll make it greater ere I part from thee ;  
 And all the budding honours on thy crest  
 I'll ~~crop~~ <sup>cut off</sup> to make a garland for my head.

*Hot.* I can no longer brook thy vanities. [They fight.

*Enter FALSTAFF.*

*Fal.* Well said, Hal ! to it, Hal ! Nay, you shall find no  
 boy's play here, I can tell you.

*Re-enter DOUGLAS ; he fights with FALSTAFF, who falls down as  
 if he were dead, and exit DOUGLAS. HOTSPUR is wounded,  
 and falls.*

*Hot.* O, Harry, thou hast robb'd me, of my youth ;  
 I better brook the loss of brittle life  
 Than those proud titles thou hast won of me ;  
 They wound my thoughts worse than thy sword my flesh :  
 But thoughts the slaves of life, and life time's fool, ~~at the play~~ 71  
 And time, that takes survey of all the world,  
 Must have a stop. O, I could prophesy,  
 But that the earthy and cold hand of death  
 Lies on my tongue : no, Percy, thou art dust,  
 And food for— [Dies.

*Prince.* For worms, brave Percy : fare thee well, great  
 heart ! -

Ill-weaved ambition, how much art thou shrunk !  
 When that this body did contain a spirit,  
 A kingdom for it was too small a bound ; 90  
 But now two paces of the vilest earth  
 Is room enough : this earth that bears thee dead  
 Bears not alive so stout a gentleman.  
 If thou wert sensible of courtesy,  
 I should not make so dear a show of zeal :  
 But let my favours hide thy mangled face ;  
 And, even in thy behalf, I'll thank myself

For doing these fair rites of tenderness.

Adieu, and take thy praise with thee to heaven !

Thy ignominy sleep with thee in the grave, 100

But not remember'd in thy epitaph !

[*He spieth Falstaff on the ground.*]

What, old acquaintance ! could not all this flesh

Keep in a little life ? Poor Jack, farewell !

I could have better spared a better man :

O, I should have a heavy miss of thee,

If I were much in love with vanity !

Death hath not struck so fat a deer to-day,

Though many dearer, in this bloody fray.

Embowell'd will I see thee by and by :

Till then in blood by noble Percy lie. [Exit. 110']

*Fal.* [*Rising up*] Embowelled ! if thou embowel me to-day ;  
I'll give you leave to powder me and eat me too to-morrow..  
'Sblood, 'twas time to <sup>imitate</sup> counterfeit, or that hot termagant Scot .  
had paid me scot and lot too. Counterfeit ? I lie, I am no  
counterfeit : to die, is to be a counterfeit ; for he is but the  
counterfeit of a man who hath not the life of a man : but  
to counterfeit dying, when a man thereby liveth, is to be no  
counterfeit, but the true and perfect image of life indeed.  
The better part of valour is discretion ; in the which better-  
part I have saved my life. ~~'Zounds, I am afraid of this gun :~~  
powder Percy, though he be dead : how, if he should counter-  
feit too and rise ? by my faith, I am afraid he would prove  
the better counterfeit. Therefore I'll make him sure ; yea,  
and I'll swear I killed him. Why may not he rise as well as  
I ? Nothing confutes me but eyes, and nobody sees me.  
Therefore, sirrah [*stabbing him*], with a new wound in your  
thigh, come you along with me.

[*Takes up Hotspur on his back.*]

Re-enter the PRINCE OF WALES and LORD JOHN OF  
LANCASTER.

*Prince.* Come, brother John ; full bravely hast thou flesh'd  
Thy maiden sword.

*Lan.* But, soft ! whom have we here ?  
Did you not tell me this fat man was dead ? 130

*Prince.* I did ; I saw him dead,  
Breathless and bleeding on the ground. Art thou alive ?  
Or is it fantasy that plays upon our eyesight ?  
I prithee, speak ; we will not trust our eyes  
Without our ears : thou art not what thou seem'st.

*Fal.* No, that's certain ; I am not a double man : but if I  
be not Jack Falstaff, then am I a Jack. There is Percy  
[*throwing the body down*] : if your father will do me any  
honour, so : if not, let him kill the next Percy himself. I  
look to be either earl or duke, I can assure you. 140

*Prince.* Why, Percy I killed myself and saw thee dead.

*Fal.* Didst thou ? Lord, Lord, how this world is given to  
lying ! I grant you I was down and out of breath ; and so  
was he : but we rose both at an instant and fought a long  
hour by Shrewsbury clock. If I may be believed, so ; if not,  
let them that should reward valour bear the sin upon their  
own heads. I'll take it upon my death, I gave him this  
wound in the thigh : if the man were alive and would deny  
it, 'zounds, I would make him eat a piece of my sword.

*Lan.* This is the strangest tale that ever I heard. ✓ 150

*Prince.* This is the strangest fellow, brother John.

Come, bring your luggage nobly on your back :

For my part, if a lie may do thee grace,

I'll gild it with the happiest terms I have.

[*A retreat is sounded.*]

The trumpet sounds retreat ; the day is ours.

Come, brother, let us to the highest of the field,

To see what friends are living, who are dead.

[*Exeunt Prince of Wales and Lancaster.*]

*Fal.* I'll follow, as they say, for reward. He that rewards  
me, God reward him ! If I do grow great, I'll grow less ;  
for I'll purge, and leave sack, and live cleanly as a nobleman  
should do. [*Exit.*]

SCENE V. *Another part of the field.*

*The trumpets sound. Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, EARL OF WESTMORELAND, with WORCESTER and VERNON prisoners.*

*King.* Thus ever did rebellion find rebuke.

Ill-spirited Worcester ! did not we send grace,

Pardon and terms of love to all of you ?

And wouldst thou turn our offers contrary !

Misuse the tenour of thy kinsman's trust ?

*Three knights upon our party slain to-day,*

A noble earl and many a creature else

Had been alive this hour,

If like a Christian thou hadst truly borne

Betwixt our armies true intelligence.

10

*Wor.* What I have done my safety urged me to ;

And I embrace this fortune patiently,

Since not to be avoided it falls on me.

*King.* Bear Worcester to the death and Vernon too :

Other offenders we will pause upon.

*[Exeunt Worcester and Vernon, guarded.]*

How goes the field ?

*Prince.* The noble Scot, Lord Douglas, when he saw

The fortune of the day quite turn'd from him,

The noble Percy slain, and all his men

Upon the foot of fear, fled with the rest ;

20

And falling from a hill, he was so bruised

That the pursuers took him. At my tent

The Douglas is ; and I beseech your grace

I may dispose of him.

*King.*

With all my heart.

*Prince.* Then, brother John of Lancaster, to you

This honourable bounty shall belong :

Go to the Douglas, and deliver him

Up to his pleasure, ransomless and free :

His valour shown upon our crests to-day  
Hath taught us how to cherish such high deeds                   30  
Even in the bosom of our adversaries.

*Lan.* I thank your grace for this high courtesy,  
Which I shall give away immediately.

*King.* Then this remains, that we divide our power.  
You, son John, and my cousin Westmoreland  
Towards York shall bend you with your dearest speed,  
To meet Northumberland and the prelate Scroop,  
Who, as we hear, are busily in arms :  
Myself and you, son Harry, will towards Wales,  
To fight with Glendower and the Earl of March.                   40  
Rebellion in this land shall lose his sway,  
Meeting the check of such another day :  
And since this business so fair is done,  
Let us not leave till all our own be won.                   [*Exeunt.*

## NOTES.

Abb. indicates references to Abbott's *Shakespearian Grammar*.

### ACT I. SCENE I.

STAGE DIRECTION. Lord John of Lancaster. "John Plantagenet, third son of Henry the Fourth, born in 1389, is here rightly called as above, since he did not receive any other style until the reign of his brother, who created him 'Duke of Bedford,' under which name he is a character in *King Henry V.*; but he figures more prominently in the *First Part of King Henry VI.*, as the 'Regent of France.' He was however made by his father Constable of England, Governor of Berwick, Warden of the East Marches towards Scotland, and a K.G." (French, *Shakespeareana Genealogica*). the Earl of Westmoreland. "This nobleman ... was the head of that great Northern house of Nevill, which exercised so much sway in this and several succeeding reigns .... He was born in 1365, succeeded his father, John Nevill, in 1389, was created Earl of Westmoreland in 1397, by Richard II., but was the first to join Bolingbroke's standard, and the earl became his most powerful supporter against the rebellious Percies" (*id.*). Sir Walter Blunt. "This gallant knight ... was one of the ancient family of Blount of Sodington, which came to his father, Sir Walter Blount, by marrying Joan, daughter and sole heir of Sir William de Sodington, his first wife. By his second wife, Eleanor, daughter and heir of Sir John Beauchamp, he was father of the character in this play. Sir Walter Blount's last male descendant, Sir Harry Pope Blount, Baronet, died in 1757, without issue, when the family estates passed to his niece Katherine Freeman, who married the Hon. Charles Yorke, father of Philip, third Earl of Hardwicke" (*id.*).

1-4. So shaken ... remote. Being so shaken and so wan with care as these civil wars have made us, let us afford peace a time to relieve herself by panting (as an exhausted runner relieves himself), and, though with many a gasp, to utter her thoughts on the struggle that now has to be waged, not as before between sons of the same soil but by those sons united against a common foe in lands afar off; *i.e.* let us, during the short period of peace

allowed us, during the breathing time between war and war, discuss as well as is possible in our exhausted condition the struggle, etc.; *broils*, though now used only of petty quarrels, street disturbances, formerly had the wider sense of war, combat, battle, as in *Macb.* i. 2. 6, "Say to the king the knowledge of the *broil* As thou didst leave it," i.e. the result of the battle just fought; *Oth.* i. 3. 87, "And little of this great world can I speak, More than pertains to feats of *broil* and battle": *stronds*, i.q. strands, shores.

5. *thirsty entrance*, "the face of the earth parched and cracked as it always appears in a dry summer" (Ritson). Malone compares iii. *H. VI.* ii. 3. 15, "Thy brother's blood the *thirsty earth* hath drunk"; *Genesis*, iv. 11, "And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand"; and the old play of *King John*, 1591, "Is all the blood y-spilt on either part *Closing the crannies of the thirsty earth*, Grown to a love-game and a bridal-feast?" So Heywood, *The Golden Age*, v. i, "Let the *thirsty soil* Of barren Crete quaff their degenerate bloods." The expression *entrance* is no doubt a very strange one; and Craik, *The English of Shakespeare, Prolegomena*, pp. 17, 8, remarks, "We are told that 'the entrance of this soil' means the *mouth* of this soil. If a single instance can be produced from any writer, not confessedly insane, in which the mouth of either a real person, or of something represented as a living person is styled his, her, or its *entrance*, I shall be satisfied. Such a mode of expression, it appears to me, would at once destroy the personification. We speak, indeed, of the *entrance* of a cavern, for the *mouth* of a cavern; but here we are not calling a *mouth* an entrance, but an *entrance* a mouth: the proper prosaic name of the aperture by which we enter the cave is its entrance, which, when we animate the cave, we change into its mouth; but the opposite process is, I apprehend, unknown either in prose or verse, in written eloquence or in the loosest colloquial speech. Any one who should talk of the *entrance* of a man, or of a lion, or of a dog, meaning the mouth, would not be understood. So in Latin we have the entrance of a river called its *os*, but nowhere the mouth of any living creature, or any poetical personification, ever spoken of as its *ostium*." Still I feel convinced that *entrance* here is genuine, and that the *thirsty entrance* of this soil is nothing more than a periphrasis for 'this thirstily gaping soil.' The fourth folio gives *entrails*, which is little better than nonsense; Steevens conjectured *entrants*, i.e. foreign invaders, but there is no reference here to invasion; Mason, *Erinnys*, i.e. the fury of discord; Cartwright, *vengeance*; while the Dering MS., supposed to have been copied from the quarto of 1613, with corrections obtained from some other source, gives the two lines with the following deviations from the ordinarily received text; 'No more the thirsty *bosome*



of this *land* Shall *wash* her *selfe* in her owne childrens bloud,' which seems to be an endeavour to improve upon the text, though at the expense of weakening the metaphor.

7. **No more ... fields**, no more shall her fields be furrowed up by trenches cut for the purposes of defence instead of those of agriculture, trenches flowing with the blood of the slain, not with streams of water to fertilize the crops. The latter idea seems involved in the word **channel**.

9. **those opposed eyes**, those whose eyes blazed with such fierce anger as they confronted each other on the battlefield. For **eyes**, Hanner reads *arms*, Warburton *files*, and Vaughan conjectures *levies* or *ones*; alterations which entirely spoil the force of the comparison with **meteors**.

10. **the meteors ... heaven**, a reference to an old belief that, among the portents and omens of troublous times, there was sometimes to be seen in the sky the reflection of contending armies; cp. *J. C.* ii. 2. 19-21, "Fierce fiery warriors fought upon the clouds, In ranks and squadrons and right form of war, Which drizzled blood upon the Capitol"; Marlowe, ii. *Tamburlaine*, iv. 2. 127-30, "The meteors that like armed men Are seen to march upon the towers of heaven, Run tilting round about the firmament, And break their lances in the air." For other such omens, see *J. C.* i. 3. 9-79, *Hamlet*. i. 1. 113-20.

11. **All of one ... bred**, all of like moral and physical quality; English in character and in constitution.

12. **intestine shock**, properly **intestine** means nothing more than *inward*, *domestic*, from Lat. *intus*, within; but from its more usual association with *warfare*, *strife*, etc., the word has taken on a further sense of bitterness.

13. **close**, encounter; not elsewhere in Shakespeare in this sense, though we have the verb in the same sense below, iii. 2. 133. So Scott, *Lady of the Lake*, v. 16, "Unwounded from the dreadful *close*, But breathless all, Fitz James arose." **civil**, domestic, intestine.

14. **in mutual ... ranks**, in the well-ordered amity of those who have a common object.

15. **all one way**, not as of late against each other.

16. **acquaintance**, like **kindred**, a noun of multitude.

17. **ill-sheathed knife**, knife, or dagger, whose blade is not sufficiently protected by its sheath. or which has worn through its sheath. The sense at full is 'the edge of war shall no longer turn against us who employ it, like the edge of an ill-sheathed weapon against him who carries it for his safety.'

19. **the sepulchre of Christ**, at Jerusalem, the capital of Palestine, the 'Holy Land' as the scene of Christ's life and death.

20, 1. **Whose soldier ... fight**, as whose soldier we are now enlisted, and under whose cross, the emblem of His cause, we are engaged to fight. The cross, like the crescent of Islâm, or the eagle of Rome, was the symbol crowning the staff of the standard, and so here = the standard of the Christian forces, the Crusaders, who sought to recover the Holy Sepulchre from the hands of the Muhammadans.

21. **impressed**. In this word the element *press* is a corruption of the old word *prest*, F. *prest*, ready, because it was customary to give earnest-money to a soldier on entering service, just as to this day a recruit receives a shilling. This earnest-money was called *prest-money*, i.e. ready money advanced, and to give a man such money was to *imprest* him, now corruptly written *impress*. "At a later period," says Wedgwood, *Dict. of Eng. Ety.*, "the practice of taking men for the public service *by compulsion* made the word to be understood as if it signified to *force* men into the service, and the original reference to earnest-money was quite lost sight of."

22. **levy**. Steevens having criticized the phrase "levy as far as to" as being "quite unexampled, if not corrupt," Gifford, in a note on Jonson, *The Devil is an Ass*, v. 3, quotes from Gosson's *School of Abuse*, "Scipio, before he *levied* his force to the walles of Carthage, gave his soldiers the fruit of the citie in a cake to be devoured."

23, 4. **Whose arms ... pagans**, who from their birth were destined to, etc. Of course arms do not *chase*, but the sense is clear, and there is no necessity with Vaughan to alter *chase* these into *chastise*: **pagans**, originally nothing more than villagers, Lat. *paganus*, rustic, then heathens, because conversion to Christianity was supposed to reach villagers later than the more highly civilized inhabitants of towns: **these**, mention having been made of the Holy Sepulchre, no further identification of the pagans is needed.

28. **twelve month**. In cases of measurement, weight, distance, amount, Shakespeare frequently uses the singular instead of the plural to express a concrete whole, as "twelve year," "three mile," "fathom five," "a thousand pound." Here for now ... month, the folios read "is a twelvemonth."

30. **Therefore ... now**, it is not for that purpose we are now assembled; cp. *H. V.* v. 2. 1, "Peace to this meeting, *wherefore* we are met!" i.e. peace, which is the object of our meeting.

31. **cousin**. Here the title is little more than one of courtesy, for the cousinship between Henry and Westmoreland was merely a remote connection by marriage, Westmoreland having married, as his second wife, the Lady Joan Beaufort, only daughter of John of Gaunt (Henry's father) and Catherine Swynford, his

third wife. An earl is now addressed by his sovereign as "trusty and well-beloved *cousin*," and the term has been so used since the days of Henry IV., who introduced the custom of thus addressing his nobility in order to flatter them with the idea of being his blood-relations.

32. *our council*, the body of privy counsellors.

33. *In forwarding ... expedience*, in the way of promoting this urgent haste of ours: *dear*, used by Shakespeare of anything closely affecting a person in whatever way: *expedience*, usually here taken as = 'expedition,' though in *R. II.* ii. 1. 287, "Are making hither with all due *expedience*"; *H. V.* iv. 3. 70, "And will with all *expedience* charge on us"; and in *A. C.* i. 2. 185, "The cause of our *expedience* to the queen" (the only other instances in Shakespeare), the word means 'haste,' a sense which seems here confirmed by the next line, "This *haste* was hot in question."

34. *hot in question*, eagerly debated, the subject of warm discussion.

35. *And many ... down*, and many estimates framed as to the outside cost of the undertaking, as to the expense of it put at its highest figure; *charge*, whether singular or plural, is frequent in Shakespeare for *expense*, *cost*.

36. *all athwart*, so as thoroughly to cross our purposes; much to the interruption of our plans.

37. *A post*, a messenger; the word "originally signified a fixed place, as a military *post*; then a fixed place on a line of road where horses are kept for travelling, a stage or station; thence it was transferred to the person who travelled in this way, using relays of horses, and finally to any quick traveller" (Eastwood and Wright, *Bible Wordbook*, *apud* Skeat, *Ety. Dict.*): *loaden*, more frequent in Shakespeare than *laden*.

38. *Whose worst*, the worst of which news.

40. *irregular*, lawless, defiant of authority; so *irregulous*, *Cymb.* iv. 2. 315, of Cloten.

43. *corpse*, used as a plural; so *Princess'* for *Princesses*, *Temp.* i. 2. 173.

44. *transformation*, change of appearance due to mutilation. This is from Holinshed.

47. *tidings*, here probably in the singular, though used by Shakespeare indifferently in both singular and plural; literally "things that happen," then "news about things that happen": for *broll*, see note on l. 3, above.

48. *Brake off ... Land*, interrupted your discussion of our crusade in the Holy Land.

49. *match'd with other*, coupled with other news of a like nature; cp. *H. V.* iii. 2. 41, "his few bad words are *matched* with as few good deeds."

50. *more uneven ... news*, more news not of a smooth nature, embarrassing news; *news*, here singular, but, like *tidings*, used by Shakespeare in both numbers.

52. *Holy-rood day*, the fourteenth day of September. "An old festival," says Brand, *Popular Antiquities*, "called also Holy-cross day; instituted on account of the recovery of a large piece of the cross, by the Emperor Heraclius, after it had been taken away, on the plundering of Jerusalem by Cosroes [Kusrau], King of Persia, about the year of Christ 615." The word *rood*, *i.e.* cross, is the same as *rod* and *rood* = a measure of land; A.S. *ród*, a gallows, cross, properly a rod or pole. *Hotspur*, Tollet quotes Holinshed, *History of Scotland*, "This Harry Percy was surnamed, for his *often pricking* [*i.e.* spurring a horse, riding hard], Henry Hotspur, as one that seldom times rested, if there were anie service to be done abroad."

53. *Archibald*, Earl Douglas.

54. *approved*, proved; as frequently in Shakespeare; a tried soldier. one whose valour had been shown in many a fight.

55. *Holmedon*, or Holmedon Hill, now Hambleton, near Wooler, in Northumberland.

57, 8. *As by ... told*, as might be gathered from the sound of their artillery, and from conjecture of what was probable.

59. *For*, *i.e.* I say 'by conjecture,' for as yet we have no certain information, he, who brought such news as we have, having left the field while the battle was still raging.

59, 60. *in the very ... contention*, while the battle was at its hottest, the rivalry in daring at its highest pitch.

62. *a true ... friend*, a friend whose loyalty shows itself in unflinching zeal.

63. *lighted*, alighted. "The sense is to relieve a horse of his burden, and the word is identical with M. E. *lighten* in the sense of to relieve of a burden. The derivation is from the adjective *light*, not heavy; ... When a man *alights* from a horse, he not only relieves the horse of his burden, but completes the action by descending or *alighting* on the earth: hence *light* came to be used in the sense of to descend, settle, often with the preposition *on*" ... (Skeat, *Ety. Dict.*).

64. *Stain'd ... soil*, bespattered with the various kinds of soil through which his haste has taken him, clay, mud, chalk, gravel, etc. In his eagerness to bring the news, he has not had time to pick his way, but has galloped through ploughed field, bog, ditch,

etc., instead of keeping to the main road ; cp. *Pt. II.* iv. 3. 40, "here, *travel-tainted* as I am, I have," etc.

65. *seat*, royal abode, place of present residence.

66. *smooth*, pleasing ; cp. l. 50, "*uneven* news."

67. *discomfited*, routed ; through *F.* from *Lat. dis-*, apart, and *conficere*, to preserve.

69. *Balk'd*...*blood*, piled up in bloody layers. A *balk* is literally a ridge or furrow, and was used especially of such ridges of turf as separated the fields of different owners.

71. *Mordake*...*Fife*, this was "Murdach Stewart, eldest son of Robert Duke of Albany, Regent of Scotland, who was third son of King Robert II." (French, *S. G.*).

71, 2. and eldest...*Douglas*. Steevens quotes Holinshed, *History of Scotland*, "and of prisoners, Mordacke earl of Fife, son to the governour Archembald earl Douglas," etc., and believes that by the omission of a comma after the word *governour*, Shakespeare was misled into the belief that Mordake and Douglas were one and the same person. It has been suggested that *the* or *th'* has been omitted before *eldest*, but the construction with *To*, instead of *Of*, seems to show that Steevens is right.

72. *the Earl of Athol*. French says that at this date there was virtually no Earl of Athol, that dignity having been resigned to the crown in 1341 and not revived until 1408.

73. *Murray*. "Thomas Dunbar, second Earl of Moray, grandson of Patrick, ninth Earl of Dunbar and Marche"... (French, *S. G.*) : *Angus*, "George Douglas, the only son of William, first Earl of Douglas by Margaret Stewart, his third wife, who was Countess of Angus in her own right" (*id.*) : *Menteith*, "One of the titles held by Murdach Stewart, as well as that of Fife, his mother, Margaret Graham, being Countess of Menteith in her own right... Mr. P. Fraser Tytler names more correctly the prisoners of rank :—'Douglas, Murdach Stewart (Earl of Fife), and the Earls of Murray and Angus'" (*id.*).

78. *there*, *sc.* in speaking of a prince, and so bringing to the king's mind the unworthiness of his eldest son.

83. *minion*, favourite, darling.

84-6. *Whilst*.. *Harry*, the comparison between Hotspur's noble deeds and Prince Henry's wasted life is inevitable to the king.

86-9 *O that*...*Plantagenet*. It was a common superstition that fairies, among their other pranks, frequently exchanged children while in their cradles ; or carried off a beautiful child, leaving an ugly one in its place, and *vice versa* ; in *M. N. D.* ii. 1. 23, the fairy has carried off a child, in *W. T.* iii. 3. 122, has left one.

91. **But let ... thoughts**, but let him go from my thoughts ; let me not think any longer of him ; the verb of motion omitted, as frequently.

94. **To his own ... keeps**. By the law of arms every man who took a captive whose ransom did not exceed ten thousand crowns, had a right to keep him prisoner or to set him free with or without ransom. Percy therefore had a right to all his prisoners except the Earl of Fife, who, as being of the blood royal, belonged by military prerogative to the king.

97. **Malevolent ... aspects**, who shows his ill-will to you in every way that he can do so : **Malevolent** and **aspects** are both terms taken from astrology, the latter word properly meaning the way in which the planets, from their relative positions, look upon each other, but popularly transferred to their joint look upon the earth, a look which may be either friendly or evil ; cp. *W. T.* ii. 1. 107, "There's some ill planet reigns : I must be patient till the heavens look With an *aspect* more favourable" ; *T. C. i.* 3. 92, "Corrects the ill *aspects* of planets evil."

98, 9. **Which ... dignity**, which ill-will leads him not only to set himself up in all his pride against you, but to prompt young men, like Hotspur, to assume the same attitude towards you. To **prune**, said of birds, is to pick out the damaged feathers and arrange the plumage with the bill ; cp. *Cymb.* v. 4. 118, "his royal bird *Prunes* the immortal wing and cloyes his beak As when his god is pleased." An occasional form is *preen*.

107. **Than out ... uttered**, than I can speak while my heart is so full of wrath.

## SCENE II.

2. **fat-witted**, heavy-witted, dull, stupid ; like "*fat-brained*," *H. V.* iii. 7. 143, the idea being that grossness of the body communicated itself to the mind. Cp. *T. N.* i. 3. 90, 1, "But I am a great eater of beef, and I believe that does harm to my wit" ; *T. C.* ii. 1. 14, "thou mongrel beef-witted lord !" sack, a Spanish wine, generally of a dry character, though there were also sweet varieties. "They [the different kinds of sack] probably first came into favour in consequence of their possessing greater strength and durability, and being more free from acidity, than the white wines of France and Germany : and owed their distinctive appellation to the peculiar subastringent taste which characterizes all wines prepared with gypsum" (Henderson, *Hist. of Anc. and Mod. Wines*, quoted by Dyce, *Gloss.*). The derivation is said to be Span. *seco*, dry, and the wine was formerly called *vin sec* by the French.

3. **sleeping upon benches**, from this common practice there

came the term "bencher," i.e. an idle fellow who wastes his time sitting and sleeping on the benches in front of ale-houses.

4, 5. *hast forgotten ... know.* Johnson is probably right in taking the prince's objection to Falstaff's question to be that he has asked in the *night* what was the time of the *day*. What a devil, what in the devil's name; a = in, on, of; so *R. II.* ii. 1. 251, "But what, a God's name, doth become of this?" and below, in this Scene, l. 51, "what a plague," i.e. what in the name of all that is evil? The modern slang phrase is "what the devil," where probably *the* has been substituted for *a* on the supposition that *a* was the indefinite article, unless we are to take the phrase as elliptical for "what by the devil."

8. *taffeta*. a thin glossy silk stuff, with a wavy lustre. Halliwell quotes Copley's *Wits, Fittes, and Fancies*, 1614, "atty'r'd in *taffeta* all over figured with *flames of fire*," and from *The Masque of the Inner Temple and Grayes Inne*, 1612, "Enter foure Cupids from each side of the boscage, attired in *flame coloured taffeta*." From *T. N.* ii. 4. 77, "Now the melancholy god protect thee; and the tailor make thy doublet of *changeable taffeta*, for thy mind is a *very opal*," and from Taylor's *Workes*, 1630, quoted by Halliwell, *Gloss.*, "No *taffety* more *changeable* than they. In nothing constant but no debts to pay," it appears to have resembled what we now call "shot silk," i.e. silk in which the blended colours of the woof have so been 'shot' or woven, that they vary to the view according as they are in the light or in the shade. The word was also sometimes used as a quasi-adjective = dainty, as in *L. L. L.* v. 2. 406, "*Taffeta* phrases, silken terms precise."

8, 9. *why thou shouldst ... demand*, why you should give yourself the trouble to ask; for the omission of *as* after *so*, very frequent in Shakespeare, see Abb. § 281.

11. *you come ... now*, your remark is a very pertinent one.

12. *the seven stars*, the Pleiades; which, according to one mythological story, being on earth the virgin companions of Artemis, in later times deified as the Moon, may have been regarded as her companions in the heavens.

13. *that wandering ... fair*, probably, as Steevens suggests, a fragment from a ballad on the subject of El Donzel del Febo, i.e. the knight of the sun, a Spanish romance translated in Shakespeare's day under the title of *The Mirror of Princely Deeds and Knighthood*.

19. *prologue ... butter*, grace before breakfast; eggs and butter, or buttered eggs, were eggs poached in butter or salad oil and eaten with fried onions, verjuice, nutmeg, etc. Cp. below, ii. 1. 64, 5, "They are up already, and call for *eggs and butter*."

20. *roundly, roundly*, speak out plainly, don't mince matters.

21. *Marry*, a corruption of '(by) *Mary*,' i.e. the Virgin Mary, Mother of Christ, due to a wish to avoid the penalties of the statutes against profane swearing. Dekker, *If you know not me*, etc., uses the expressions "By God's *marry* dear"; "*Marry* a God" (i.e. *Marry* of God); "God's *marry*."

21-3. *let not us .. beauty*. Grant White believes that "quite generally in Shakespeare's day 'body' and 'beauty' were in their vowel sounds pronounced alike,—both having in the first syllable the pure or name sound of *o*, and *booty* having also that sound"... On this Ellis, *Early English Pronunciation*, iii. p. 922, remarks that there is "a vague similarity of sound in *body*, *beauty*, but no real pun as Mr. Grant White supposes"... and again, p. 967, "But *eau* in the English pronunciation of that time was not the French, ... and the French sound of that time was not the modern one." Still, the vague similarity of sound in the three words may have been a sufficient excuse for the double pun in Falstaff's mouth; and unless there be such a pun, it seems impossible to get the full sense out of *beauty*. With it, the meaning will be, 'let not us who claim to be the body-squires, the faithful attendants, of the night, be called by others thieves of the day's beauty, *sc.* booty.' Falstaff, in fact, pretends to speak of himself and his thievish companions as though they were the chivalrous defenders of the beauteous damsel, night, against all who should assault her, and as therefore incapable of any violence to her sister, day, but at the same time introduces the idea of plunder, which was the object of the squireship he boasts. Theobald wished to substitute *booty* for *beauty*, but such substitution would at once do away with the idea of the two maidens, night and day. Daniel would read *beauty ... booty* for *body ... beauty*, but "squire of the body" was a technical term, and this conjecture is also open to the same objection as Theobald's. There is of course a further pun on 'night' and 'knight,' the squire being one who bore the knight's accoutrements: *let us be, sc.* accounted, called: *Diana's foresters*. To *Diana* (the moon) the attributes of the Greek *Artemis* were in later times ascribed, among them that of being a great huntress, and Falstaff would wish that he and his companions who ply their trade by night should be spoken of as her rangers, the guardians of her forests. So *Cymb.* ii. 3. 74, the nymphs who attend upon *Diana* in her hunting expeditions are called her 'rangers'; "'Tis gold Which buys admittance; oft it doth; yea, and makes *Diana's rangers* false themselves" (i.e. betray their trust), "yield up Their deer to the stand o' the stealer." See note on "the seven stars," l. 12, above.

\* 23, 4. *gentlemen of the shade*, gentlemen who modestly prefer a retired life, shrink from the glare of popularity.

25. *men ... government*, men of a well-ordered life, men of



thorough self-control ; cp. below, iii. 1. 184, "Defect of manners, want of *government*."

27. *countenance*, patronage, favour ; with a play upon the literal sense of the word.

23. *it holds well too*, your remark is thoroughly applicable to our condition.

33. '*Lay by*,' 'stand and deliver,' the summons of highway-men to those they are about to plunder ; properly a nautical phrase for to slacken sail : '*Bring in*,' sc. more wine.

35. *the ladder*, sc. by which the criminal mounted the gallows ; *ridge*, the cross-beam of the gallows.

38. *my hostess*, the adjectival pronoun indicates his intimate acquaintance with her as a frequent customer at her hostelry.

39. *Hybla*, there were three towns in Sicily of that name, and it is uncertain from which of them the far-famed honey came : *my old .. castle*, see Introduction.

40. And is not ... *durance* ? '*buff*' was a stout kind of leather made of ox-hide dressed with oil, and a *buff-jerkin* a jacket of buff-leather worn by serjeants and catchpoles, as well as by soldiers ; *durance*, a stout material, also called *everlasting*, worn by prisoners among others. Here there is a pun upon the word in the sense of confinement in prison, and the allusion is to the probable result of Falstaff's thieving expeditions. Malone compares *C. E.* iv. 2. 33-7, "A devil in an *everlasting garment* hath him ... A wolf, nay, worse, a fellow all in *buff* : A back-friend, a shoulder-clapper," said of the bailiff who had arrested Antipholus of Ephesus. This *everlasting*, or something similar to it, was also called *perpetuana* ; cp. Marston, *What You Will*, ii. 1. 8, "he's in his old *perpetuana* suit"; and Jonson, *Cynthia's Revels*, iii. 2, "I wonder at nothing more than our gentlemen ushers, that will suffer a piece of serge or *perpetuana* to come into the presence."

41, 2. *what ... quiddities* ? what, are you again up to your jokes and equivocations ? '*quiddity*,' from Mid. Lat. *quidditas*, the whatness or distinctive nature of a thing, brought into a by-word by the nice distinctions of the schools. In *Hamlet*. v. 1. 107, the word is coupled with "*quilllets*," i.e. frivolous distinctions, "Where be his *quiddities* now, his quilllets, his cases, his tenures, and his tricks ?" : *what a plague*, see note on l. 5.

43, 4. *why, what ... tavern* ? a question of appeal equivalent to 'you have as much to do with a buff jerkin as I have with my hostess of the tavern.

45. *called her to a reckoning*, summoned her to make out a bill of charges.

51, 2. **yea**, ... **apparent**, the speech if concluded would be, 'Yes, and have so strained your credit that if it were not well recognized that you are your father's immediate heir, no one would trust you any further.' An heir apparent is "one who will undoubtedly inherit, if he survive the present possessor, as opposed to an 'heir presumptive,' who though at present the nearest in succession is liable to have his hope intercepted by the birth of a nearer heir" (Murray, *Eng. Dict.*). Of course there is a pun on **here** and **heir**, and Ellis, *Early Eng. Ety.*, shows that **heir** was one of the words in which *ei* was pronounced as = *ee*.

55, 6. **and resolution** ... **law**? and shall determined courage (*sc.* like that of myself and my comrades) be cheated of its proper reward by the obsolete restrictions of that fantastic old dotard, the law? **antic**, as an adjective, literally 'old' (Lat. *antiquus*), then 'old-fashioned,' 'quaint,' 'fantastic'; substantively, as here, a 'buffoon,' 'fantastic-fellow.'

60. **rare**, excellent: **brave**, fine.

62, 3. **in some** ... **humour**, in a way, measure, it suits with my disposition, inclination: **waiting in the court**, dancing attendance at court in the hopes of obtaining some preferment.

65. **Yea**, .. **suits**, punning on 'suits' in courts, and 'suits' of apparel. The clothes worn by criminals at their execution were a perquisite of the executioner.

66. **lean**, scanty: '**Sblood**, by God's blood, *i.e.* the blood of the crucified Christ; so '**sounds**, '**swounds**, '**zounds**, by God's (*i.e.* Christ's) wounds on the cross; '**sdeath**, by God's (*i.e.* Christ's) death, etc., etc.: **gib cat**, an old tom cat, **gib** being a contraction of 'Gilbert,' though the term seems to have been used of cats of both sexes, Dyce, *Gloss.* quotes Cotgrave's *Fr. and Eng. Dict.*, "A gibbe (or old male cat). *Macou*"; and Coles, *Lat. and Eng. Dict.*, "A gib-cat, *Catus, felis mas.*" Melancholy was frequently attributed to cats, probably from their drowsy and sedate habits.

67. **a lugged bear**, a bear dragged along by its head by itinerant exhibitors; cp. *Lear*, iv. 2. 42, "Whose reverence even the *head-lugged bear* would lick."

69. **the drone** ... **bagpipe**, the wail of a Lincolnshire bagpipe. Boswell quotes Armin's *Nest of Ninnies*, 1608, "Among the pleasures provided, a noyse [*i.e.* band] of Minstrells and a *Lincolnshire bag-pipe* was prepared; the minstrells to serve up the knights meate, and the bag pipe for the common dauncing." Why this instrument, national to Scotland, should have been peculiar to Lincolnshire has not been shown; the **drone** is the name of the largest tube of the instrument, which emits a hoarse murmur resembling that of the drone bee, and also the name of the sound itself.

70. **a hare**, says Johnson, may be considered as melancholy, because she is upon her form [*i.e.* the bed or seat in which she

squats] always solitary ; and, according to the physick of the times, the flesh of it was supposed to generate melancholy." Steevens quotes the expression "melancholy hare" from Webster's *Vittoria Corombona*, and from Drayton's *Polyolbion*.

70. 1. the melancholy of Moor-ditch, the muddy, stagnant character of this ditch in the neighbourhood of Bishopsgate and Cripplegate, in the outskirts of London, was proverbial.

72. unsavoury, unpleasant, distasteful.

73. most comparative, readiest with comparisons, quickest in discovering similes.

75. a commodity, a parcel, supply, store ; cp. *T. N.* iii. 1. 50, "Now Jove, in his next commodity of hair, send thee a beard !"

77. about you, i.e. about my associating with one of so dissolute a character as yourself : marked him not, paid no heed to his advice.

79. in the street too, i.e. publicly reproving me, exposing me to a public reproof, one harder to put up with than if it had been administered in private.

80. 1. for wisdom ... it, an adaptation of *Proverbs*, i. 20-4, "*Wisdom crieth without ; she uttereth her voice in the streets. She crieth ... saying ... I have stretched out my hand, and no man regarded.*"

82. damnable iteration, a wicked trick of repeating and applying holy texts, as Johnson says ; not, I think, as some editors hold, a reference to the Prince's repeating Falstaff's words. So, just above, Falstaff complains of the Prince's readiness with unpleasant similes.

85. nothing, sc. of the evil of the world ; I was a mere innocent.

88. 9. I'll be damned ... Christendom, I will not forfeit my salvation to please even the son of a king, be he who he may.

91. I'll make one, I'll be one of the company in such an undertaking.

92. call me ... me, reproach me as being a cowardly wretch, and disgrace me for a knight ; villain, in the double sense of low-born and of rogue ; baffle, subject to public disgrace, especially to subject a knight to such disgrace by hanging up a picture of him with his heels upward. Ford, *Perkin Warbeck*, iii. 1. 93-7, has a description of such "baffling" before execution ; "let false Audley Be drawn upon an hurdle from the Newgate To Tower-hill in his own coat of arms Painted on paper, with the arms revers'd, Defaced and torn." The derivation of the word is doubtful.

97. have set a match, has made an appointment where we may meet to take a purse ; have, subjunctive.

99. *omnipotent*, complete in every point, thorough.

100. *true*, honest.

102. *Monsieur Remorse*, a sarcasm at Sir John's frequent expressions of repentance never followed by any amendment of life. Poins may perhaps be supposed to have overheard the fat knight's words to the Prince just above.

103. *Sir John ... Sugar*. It was customary at the time, at all events in England, to qualify wines with sugar, and probably the sack here was a dry variety which for some constitutions it was thought more wholesome to sweeten.

103, 4. *how agrees ... thee*, we should now say either 'how does the devil agree *with* thee?', or 'how do you *and* the devil agree?'

105. *Good-Friday*, which, as the anniversary of Christ's crucifixion, is specially a day for repentance, and therefore a day on which Falstaff's bargain would be all the more heinous.

108, 9. *he will give ... due*. The proverb, "to give the devil his due," is used of doing justice even to the vilest, not painting a man in blacker colours than he deserves, however black his character may be; but here of course the devil's due is Falstaff's soul.

112. *Else*, if he did not keep faith with the devil: *cozening*, cheating, from "*F. cousinier*, 'to claime kindred for advantage, or particular ends; as he, who to save charges in travelling, goes from house to house, as *cosin* to the honour of every one'; Cotgrave. So in mod. *F. cousinier* is to 'call cousin, to sponge, to live upon other people'; Hamilton and Legros. The change of meaning from 'sponge' to 'beguile' or 'cheat' was easy" (Skeat, *Ety. Dict.*).

114. *Gadshill*, a hill near Rochester on the Canterbury road, a well-known resort of highwaymen. Cp. Webster, *Westward Ho*, ii. 3, "*Mon*. Why how lies she? *Bird*. Troth, as the way lies over Gads-hill, very dangerous."

115. *rich offerings*, *sc.* for the cathedral to which the pilgrimage was made, it being especially sacred for the tomb of the martyr Thomas à Becket.

117. *Gadshill*, here the name of one of Falstaff's thieving fraternity.

118. *Eastcheap*, a 'cheap,' or market, in the East of London, abounding in eating-houses, taverns, etc.

121. *Yedward*, Falstaff's facetious pronunciation of Poins's Christian name, Edward, a pronunciation still to be heard in some counties, and perhaps meant by Falstaff as a sneer at Poins as a rustic.

122. I'll hang ... going, *sc.* by giving information of the robbery ; a retort to Poins's "be hanged," *i.e.* a curse upon you !

123. chops, you fat-cheeked villain ; you mass of flesh.

127, 8. thou camest ... shillings, you are no true son of a king if you dare not take your stand to rob these travellers of their money ; with a pun on royal, a gold coin worth ten shillings ; *cp.* below, ii. 4. 317-21. Here there is a further pun on stand in the two senses of 'be an equivalent to,' 'be worth,' and 'take your stand.'

129. I'll be a madcap, I'll take part in this frolic of yours ; madcap, literally mad-headed, mad-brained, the element -cap = head, as in "fuddle-cap," "huff-cap," etc.

131. Well, come ... home, said to tease Falstaff for his delight at the Prince's promise to join in the robbery.

139, 40. for recreation sake. The omission of the sign of the genitive case before sake is due, as Abbott points out, to an increasing dislike and disuse of the inflection in *s*, especially before a noun beginning with that letter.

140, 1. for the poor ... countenance, for the poor frolics which are all that the time will allow us to indulge in, need the support, patronage, of men in high places.

143, 4. thou latter spring ! ... summer ! The Prince first compares Falstaff to the end of spring, in ridicule of the youthful frivolity of one so far in years, and then further to summer weather at the beginning of winter. All-Hallows (*i.e.* All Hallows' Mass or Hallowmass) is on the first of November. So in *Pt. II.* ii. 2. 110, Poins says to Falstaff's page, "And how doth the martlemas, your master ?" *martlemas* being a corruption of *Martinmas*, the feast of St. Martin, on the eleventh of November. *Cp.* Webster, *The White Devil*, "there's a spring at Michaelmas, but it is but a faint one : I am sunk in years, and I have vowed never to marry."

145. sweet honey lord, *cp.* *L. L.* v. 2. 530, "my fair, sweet, honey monarch" ; *T. C.* v. 2. 18, "Sweet honey Greek, tempt me no more to folly" ; and, substantively, *Oth.* ii. 1. 206, "*Honey*, you shall be well desired in Cyprus," addressed to Desdemona.

147, 8. those men .. waylaid, those men for whom we have already set an ambush, *i.e.* by fixing on the spot where they were to be attacked.

153, 4. wherein ... fail, at which place of meeting we need not appear, or in which matter we need not keep our appointment.

157. like, likely probable.

158. habits, dress : appointment, equipment, arms, accoutrements.

162. **sirrah**, sir ; a term generally used to inferiors, but also to equals or superiors ; sometimes applied to females : **buckram**, here a kind of coarse linen stiffened with gum or paste, but earlier used of a kind of fine linen or cotton fabric : **for the nonce**, for the occasion, purpose. "The older spelling is *for then ones*, still earlier *for then anes*... Thus the *n* really belongs to the dative case of the article, viz. A.S. *ðām*, late *ðan*, *then*... We may note that *ones* was first a genitive case, then an adverb, and was lastly used as a substantive, as here" (Skeat, *Ety. Dict.*).

162, 3. **to immask** ... **garments**, in which to conceal our usual dress, which they know so well.

164. **doubt**, suspect, fear : **too hard for us**, more than a match for us in an encounter.

165, 6. **true-bred**, thorough, innate : **turned back**, turned their backs upon a foe ; **back**, a substantive, not an adverb.

170. **what wards**, how he stood upon guard, how skilfully he defended himself ; cp. below, ii. 4. 179, 80, "Thou knowest my old *ward* ; here I lay, and thus I bare my point."

171, 2. **in the reproof** ... **jest**, and the fun will be in confuting his story ; so below, iii. 2. 23, "*in reproof* of many tales devised."

174. **to-morrow night**, altered by Capell, whom Dyce and Staunton follow, to *to-night*. Some editors suppose the Prince to be thinking of the supper that is to follow the robbery, but surely here he must be referring to the first meeting that is to take place, the rendezvous before they set out. It is probable, I think, that though the Prince in l. 101 salutes Poinz with the words "Good morrow," as though the day had begun to break, he here speaks as if the night were not well ended.

177, 8. **and will** ... **idleness**, and will for a time give countenance to the wild pranks of your idle moods.

180. **contagious**, baleful, pernicious ; so *H. V.* iii. 3. 31, "Whiles yet the cool and temperate wind of grace O'erblows the filthy and *contagious* clouds." For the idea, Malone compares *Sonn.* xxxiii. 1-6, "Full many a glorious morning have I seen Flatter the mountain-tops with sovereign eye, .. Anon *per-mit* the *basest* clouds to ride With ugly rack on his celestial face."

183. **wanted**, needed ; his absence being sorely felt.

185. **strangle**, cp. *Macb.* ii. 4. 7, "And yet dark night *strangles* the travelling lamp," *sc.* the sun.

188. **they wish'd for come**, they come as things desired.

189. **accidents**, incidents, events.

193. **falsify men's hopes**, deceive men, not by falling short of their expectations, but by exceeding them. Cp. *Pt. II.* v. 2. 126, "My father is gone wild into his grave... And with his

spirit sadly I survive, To *mock the expectation* of the world." Johnson remarks, "This speech is very artfully introduced to keep the Prince from appearing vile in the opinion of the audience; and, what is yet more valuable, exhibits a natural picture of a great mind offering excuses to itself, and palliating those follies which it can neither justify nor forsake."

194. *And like ... ground*, and like bright metal set off by the contrast of the dark ground on which it is placed.

197. *Than that ... off*, than that which has no contrast to enhance its splendour; a foil is literally a leaf, Lat. *folium*, i.e. the leaf of tinsel placed beneath a gem in order to enhance its brilliancy. Cp. *R. II.* i. 3. 265-7, "The sullen passage of thy weary steps Esteem a *foil*, wherein thou art to set The precious *jewel* of thy home return."

198. *to make*, as to make; for the omission of *as*, see Abb. § 281: a skill, an act of wisdom, good policy.

### SCENE III.

STAGE DIRECTION. Worcester. "This noble was a younger brother of the Earl of Northumberland in this play. He had been distinguished in war and embassies in the reign of Edward III., serving with the Black Prince, and in 1387 was admiral of the fleet. King Richard II. created him Earl of Worcester in 1397, and made him steward of his household, but the earl 'broke his staff of office' ... when his brother was 'proclaimed traitor' for joining Bolingbroke. From being one of the warmest supporters of the new king, Worcester became the most bitter of his opponents; Holinshed terms him,—'the procurer and setter-forth of all the mischief'; and he wilfully distorted to his nephew Hotspur, 'the liberal kind offer of the king,' and thus brought on the decisive battle of Shrewsbury, so fatal to the fortunes of the Percies. Being taken prisoner, he was beheaded two days after the fight, viz. July 23, 1403" (French, *S. G.*). *Hotspur*. Henry Percy, surnamed "Hotspur," son of Henry Percy, Earl of Northumberland, was born about 1366. He was knighted at the coronation of Richard II., in 1377, and took part in the battle of Otterburne, August 15, 1388, when he and his brother, Sir Ralph Percy, were taken prisoners by the Scots, commanded by the Earl of Douglas. According to Hume, he met his death at the battle of Shrewsbury by "an unknown hand" (*id.*). He married Elizabeth, eldest daughter of Edmund Mortimer, Earl of March, and his son, second Earl of Northumberland, was slain at the battle of St. Alban's in 1455.

3. *And you ... me*, and you have discovered that I am not naturally quick to resent indignities.

6. **condition**, natural disposition, character.

10. **house**, household, family.

11. **The scourge of greatness**, the scourge that greatness employs.

13. **help**, a form of the past tense more frequent in Shakespeare than *helped* : **portly**, imposing ; more usually of personal appearance ; in *Per.* i. 4. 61, we have "A *portly* sail of ships."

15. **Worcester**, here a trisyllable : **get thee gone**, "an idiom ; that is to say, a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus we cannot say either *Make thee gone*, or *He got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent. All expression is divided into these two kinds" (Craik on *J. C.* ii. 4. 2). This particular idiom is usually an exclamation of impatience.

17. **peremptory**, bold, audacious, absolute in character ; more commonly authoritative, dogmatic, and literally destructive, from Lat. *perimere*, to destroy.

18. 9. **And majesty ... brow**, and kings could never yet put up with sullen looks on the face of a subject : **frontier** is properly an outwork in fortification, but was sometimes figuratively used for the brow ; somewhat similarly we have in *Lear*, i. 4. 208, the word *frontlet*, properly a band for the forehead, to express an angry, scowling look : **servant**, not elsewhere in Shakespeare as an adjective : **might**, the past tense of *may* in its original sense of *was able*, *could*.

20. **good leave**, full permission ; said with sarcastic courtesy ; cp. iii. *H. VI.* iii. 2. 34, "K. *Edw.* Lords, give us leave : I'll try this widow's wit. *Glou.* [*Aside to Clar.*] Ay, *good leave* have you ; for you will have leave."

24. **here at Holmedon**, at this battle of Holmedon to which we were referring.

25. **with such strength**, so peremptorily, in terms of such flat refusal.

26. **deliver'd**, related.

27. **envy**, malice ; as the word more frequently means in Shakespeare : **misprision**, mistake ; cp. *M. A.* iv. 1. 187, "There is some strange *misprision* in the princes."

29. **deny**, refuse.

31. **dry ... toil**, parched with thirst after the furious fighting in which I had been engaged.

34, 5. **and his chin ... harvest-home**, and with his beard newly trimmed, which looked like the stubble on corn land when the



crop has been carried ; not closely shaven, but trimmed short and even as are the stalks of corn just after reaping ; **harvest-home**, the festival held when the last crop of the season has been carried home.

36. **He was ... milliner.** In Shakespeare's day milliners were of the male sex ; cp. *W. T.* iv. 4. 192, "no *milliner* can so fit his customers with gloves" ; Jonson, *E. M. I. H. H.* i. 2, "a *milliner's* wife" ; the word is supposed to be a corruption of *Milaner*, a dealer in wares from Milan, those wares being of a very miscellaneous character, especially articles of personal adornment : **perfumed**, as a milliner would become from the constant practice of scenting the wares he sold.

37. **'twixt ... thumb**, indicating the dainty manner in which he held it.

38. **pouncet-box**, a small box containing musk, aromatic spices, etc., used before snuff from tobacco came into use ; **pouncet** is a diminutive from *pounce*, a doublet of *pumice*, a fine powder, originally of powdered pumice-stone, and later of other kinds of fine powder. So Skeat. Nares derives the word from Spanish *porcar* or Ital. *poucellare*, to perforate ; the lids of such boxes being perforated in order to allow of the scent being inhaled.

39. **gave his nose**, applied to his nose.

40. **Who**, *sc.* the nose ; the personification adding to the ludicrousness of the narrative ; for **Who**, personifying irrational antecedents, see Abb. § 264.

41. **Took it in snuff**, an equivoque between 'eagerly snuffed it up,' and 'was angry at having it administered' ; in the latter sense we have the phrase again (with a quibble on *snuff* = the burnt out part of the wick of a candle) in *L. L. L.* v. 2. 22, "You'll mar the light by *taking it in snuff*" ; cp. Marston, *What You Will*, *Induction*, 3, 4, "set Signor *Snuff* a-fire : he's a choleric gentleman ; he will *take pepper in the nose* immediately." **Still**, continually, ever and anon.

43. **untaught**, boorish, ill-mannered.

44. **a slovenly ... corse**, a battle-stained, ghastly, corpse.

45. **Betwixt ... nobility**, between the wind and one whose high-born refinement made him so sensitive to unpleasant odours.

46. **holiday ... terms**, dainty and mincing phraseology ; **holiday**, fine, like clothes worn on a holiday ; cp. *W. T.* iii. 2. 69, "he speaks *holiday*" ; and Beaumont and Fletcher, *The Woman's Prize*, ii. 2, "you must not think 'your word' ... or such *Sunday* oaths," etc. : for *lady*, *A. C.* v. 2. 165, "That I some *lady* trifles have reserved."

47. **amongst the rest**, among other things.

49. all smarting, smarting bitterly; all, intensive: with ... cold, my wounds, now that the excitement of fighting was over, having become cold; with the natural result of making him irritable.

50. To be... popinjay, at being pestered with the empty chatter of this coxcomb; popinjay, a parrot, but with the idea of gaudiness of plumage as well as love of chattering: To be, for the infinitive used indefinitely, see Abb. § 356.

51. grief, physical pain; the smarting of his wounds; cp. below, v. 1. 131, "can honour set to a leg? ... or take away the grief of a wound?", and *Pt. II.* i. 1. 144, "my limbs, Weaken'd with grief, being now enraged with grief."

52. neglectingly, carelessly, not much heeding what I said.

53. He should ... not, he should have the prisoners he claimed on your behalf or he should not have them, I don't remember which.

54. brisk, properly 'nimble,' 'lively,' then 'smart,' 'trim.'

55. like a ... gentlewoman, with all the mincing affectation of a lady's-maid.

56. God ... mark, as though, forsooth, he knew anything of such matters! This expression, which occurs again in *R. J.* ii. 3. 53, *Oth.* i. 1. 33, and with the variation of bless for save, in *M. V.* ii. 2. 25, *T. G.* iv. 4. 21, has never been fully explained. Schmidt, it is true, has seen that the reference is to personal blemishes, tokens, as they were called, which were considered ominous, and that the expression was used to avert the evil omen; but in giving "saving your reverence, under your pardon" as an equivalent of "God bless the mark," and "God have mercy" as an equivalent of "God save the mark," he somewhat misses the full force of the expressions. To a friend, learned in Irish ways and Irish folk-lore, I owe the following fuller account of the superstition. "The superstition," he says, "of the evil eye, which was originally a purely eastern one, is still prevalent among the Celtic population of Ireland. If a child is born with any peculiar mark on the skin of the leg, face, arm, etc., it is customary for the midwife to touch it saying 'God bless the mark!' Also, later on in life, if anyone laughs at such a mark, and the person who has the mark falls ill, it is firmly believed that the illness is the result of the evil eye. In the year 1867 I knew a peasant's child who had a red mark on his arm. He was playing about when a woman observed the mark and laughed at it. A few days later the child fell sick, and the father went to the woman and accusing her of 'making a bad eye' (I translate the Irish idiom) on the child, told her that unless she came, spat on the mark, and said 'God bless the mark,' he would bring her before the bench of magistrates. On

her refusal, they came before my father, who, to satisfy both parties, bade the woman do as the man asked her. Accordingly the woman went to the child, spat on the place, crossed herself, and said 'God bless the mark!' The child recovered, as he would of course have done without this ceremony, and the woman, having got the name of the 'evil eye,' left the neighbourhood. This treatment for being 'over-looked,' as they call it, has been in the country from time immemorial, and I have no doubt gave rise to the expression 'God bless, or save, the mark!'" Allusion to some such ceremony seems to be made in Beaumont and Fletcher's (?) *Noble Gentleman*, iv. 4. 93, "God bless the mark, and every good man's child!"

57. **sovereign'st**, most efficacious; so we still speak of a "sovereign cure."

58. **parmaceti**, a corruption of *spermaceti*, Lat. *sperma ceti*, sperm of the whale. Reed quotes Sir R. Hawkins, *Voyage into the South Sea*, 1593, "his spawne is for divers purposes. This we corruptly call *parmacettie* of the Latin word *Sperma Ceti*"; and Bowle, *Overbury's Characters*, 1616, "for an inward bruise lambstones and sweetbreads are his only *spermaceti*," i.e. efficacious remedy. Possibly the corruption is put into the mouth of this lord to mark his affectation.

59. **was great pity**. For the omission of the indefinite article, see Abb. § 82.

60. **salt-petre**, nitre; literally *salt of the rock*; an ingredient of gunpowder.

62. **tall**, stout, sturdy; cp. *A. C.* ii. 6, 7, "*tall youth*"; but generally used ironically or in a braggart way.

63. **cowardly**, in such a mean, cowardly manner: **but for**, if it were not for: **these**, of which he has just spoken.

64. **soldier**, a trisyllable; cp. *Hamlet*. i. 5. 141, "As you are friends, scholars and *soldiers*"; *Cor.* i. 1. 120, v. 6. 71, *J. C.* iv. 3. 51.

65. **bald unjointed chat**, purposeless, incoherent, chatter: **bald**, as destitute of sense as a bald head is of hair.

66. **indirectly**, vaguely, not in express terms; cp. *M. M.* iv. 6. 1, "To speak so *indirectly* I am loath."

68, 9. **Come current...majesty**, be received by you, my dread lord, as a valid accusation against so loyal a subject as myself; the metaphor is that of a coin passing current between two persons, but at the same time is mixed up with the idea of a spurious coin furnishing cause for a dispute; and the construction is **Come current Betwixt my love...majesty for an accusation**.

70. The circumstance consider'd, the circumstances of the case, *i.e.* the time and place, etc., of the conversation being taken into account: good my lord, for the transposition of the possessive adjective, see Abb. § 13.

73. with all ... retold, including all else that has been related; indicating perhaps that a story when it comes to be told is seldom an exact representation of what actually took place, can hardly ever reproduce those details which give colour to an occurrence.

74, 5. May reasonably ... wrong, may reasonably be left to die out and not rise from its grave by way of accusation.

75, 6. impeach ... now, bring up the words he then used as an accusation against him, provided he now recalls them; "the word 'impeach' means, originally, 'to hinder,' from the French *empêcher*, and thence 'to accuse,' because the first step in an accusation is to secure the personal attendance of the accused on the day of trial, thus impeding his free action" (Cl. Pr. Edd. on *R. II.* i. 1. 170).

77. yet, even now; not merely when he was irritated, as he says, by this lord, but in cold blood upon our demanding them.

78. But with ... exception, except upon such terms as he chooses to lay down; proviso and exception, legal technical terms; the latter a quadrisyllable here.

79. That, this being the proviso and exception he makes: straight, straightway, at once: charge, cost, outlay.

80. His brother-in-law ... Mortimer. Steevens points out that Shakespeare has here confounded Edmund, Earl of March, nephew to Lady Percy, and the proper Mortimer of this play, with Sir Edmund Mortimer, uncle of the Earl, and brother to Lady Percy.

81. on my soul, I swear by my soul.

86. to redeem ... home, to purchase the liberty of a traitor and restore him to his home.

87. indent with fears, compound with, bargain with, objects of dread to us: indent, "to notch, to cut into points like teeth. A law term. In making duplicates of deeds, it was usual to cut or indent the edges exactly alike so that they would tally with each other upon comparison. The deeds with edges so cut were called *indentures*, and the verb to *indent* came also to mean to execute a deed or make a compact... Lat. *in*, in, into; and *dent*- stem of *dens*, a tooth" (Skeat, *Ety. Dict.*): fears, the abstract for the concrete, objects of fear, as in *Pt. II.* iv. 5. 196, "all these bold fears Thou see'st with peril I have answered." In forfeited there is an allusion to the forfeiting of the terms of an indenture.

88. When they ... themselves, when these treasonable objects

of dread owe it to their own folly that they have been taken prisoners.

91. **one penny cost**, the outlay of so much as a single penny.

94. **fall off**, become a rebel, prove faithless; cp. *Cymb.* iii. 7. 6, "our wars against The *fall'n-off* Britons."

95. **But by ... war**, if it had not been that he was taken prisoner by Glendower, and by him persuaded into an alliance.

96. **one tongue ... wounds**. Mason compares *Cor.* ii. 3. 6-8, "for if he shows us his wounds and tells us his deeds, we are to put our tongues into those wounds and speak for them"; Malone adds *J. C.* iii. 2. 231-3, "there were an Antony Would ruffle up your spirits and put a tongue In every wound of Cæsar."

97. **mouthed**, gaping like mouths.

100. **confound**, spend; generally used by Shakespeare of time wasted, as he uses to *waste* of time whether profitably or unprofitably spent.

101. **In changing hardiment**, in giving back hard blow for hard blow; **hardiment**, stoutness, boldness; cp. *Cymb.* v. 4. 75, "Like *hardiment* Posthumus hath To Cymbeline perform'd."

102. **breathed**, took breath, paused in the combat.

107. **crisp**, curled; a term frequently used of rippling water; Shakespeare has here blended together the idea of the river itself and its tutelary deity.

108. **base ... policy**, treacherous designs; **rotten**, treacherous, like ground that gives way beneath the tread; **policy**, used in a bad sense, as also was *politician* frequently. For **base**, the reading of the folios, the quartos give *bare*, which Johnson prefers, with the explanation "lying open to detection," a policy which, as Mason points out, is in truth no policy at all.

109. **Colour .. wounds**, endeavour to give a favourable appearance to by incurring such deadly wounds. Cp. *Ham.* ii. 2. 290, "there is a kind of confession in your looks which your modesties have not craft enough to *colour*"; in both cases with a play on the word in its literal sense. So we speak of a "colourable pretext," a pretext that has a specious appearance.

111. **all willingly**, with such thorough good-will, readiness; without any shrinking from the danger.

112. **with revolt**, with the charge of having revolted.

113. **belie**, usually in a bad sense; here of falsely attributing to him what was to his credit. Cp. "falsify," i. 2. 193, above.

116. **durst**, the preterite of *dare* in the sense of *venture*; when the verb means to *challenge*, its preterite is *dared*; **durst** is used for all persons of both numbers alike in the indicative and the subjunctive.

121, 2. Or you shall ... you, or the consequences shall be such as you will dearly rue: shall hear ... me, a euphemism for "shall meet with such punishment": kind, way: displease, also a euphemism = be very disagreeable.

125. An if, see Abb. § 105.

127. ease my heart, give vent to my feelings.

128. Albeit ... head, even though by so doing I risk my life; Albeit, properly a phrase, *all be it (that)*, in full, *all though it be that*. Jonson, *Sejanus*, iv. 5, uses "all be" in the same sense, "but his fear Would ne'er be masked, *all be* his vices were."

129. drunk with choler, out of your wits with rage.

131. 'Zounds, see note on i. 2. 66, above.

132. Want mercy, fail to obtain mercy from God after death.

133. on his part, on his behalf; siding with him in his quarrel.

135. But I will lift, rather than not lift; But, in its exceptive sense.

137. canker'd, venomous, malignant; cp. *K. J.* ii. 1. 194, "a canker'd grandam's will"; a 'canker' is something that corrodes, then, especially in poetry, a worm that preys upon blossoms; a doublet of 'cancer,' a crab. a corroding tumour, so called from the notion of eating into the flesh.

140. He will, he is determined; it is his wish to: forsooth, in truth; used, as generally, with bitter scorn.

143. an eye of death, a look of deadly terror; not 'an eye menacing death,' as Johnson explains. Hotspur is emphasizing Henry's dread of Mortimer who, Worcester says, had been proclaimed by Richard as 'the next of blood,' the rightful heir to the throne, though in reality the Mortimer thus proclaimed was Edmund Mortimer, son of Roger, Earl of March.

149. Whose wrongs, ... pardon! our share in whose wrongs may God pardon!

152. To be deposed, only to meet his deposition and speedy death.

154. scandalized, disgraced, defamed; the original sense of *scandal* is a trap or snare set for an enemy; then figuratively a stumbling-block, offence, disgrace.

155. soft, gently, hold, stop; sometimes combined with *fair*, as in *M. A. v.* 4. 72, "*Soft and fair*, friar. Which is Beatrice?"

159. wish'd him ... starve, for the omission of *to*, see Abb. § 349.

161. forgetful, *sc.* of his obligations to you.

162, 3. the detested ... subornation, the hateful disgrace of having been bought over, of having forsworn yourselves, to murder the king; to *suborn*, a legal term, especially used in

regard to perjury, is from Lat. *subornare*, to furnish or supply in an underhand way.

164. a world of curses, an immensity of, any number of; so below, l. 209, "a world of figures."

165. base second means, not the principals, but the secondary means, and so even less honourable than those who had the courage to originate the deed.

167-9. O, pardon ... king, forgive me for using such terms to describe the relation in which you stand to this king who has had the cunning to use you as his base tools. A 'predicament' in logic is one of the most general classes into which things can be distributed, and answers to the Gk. κατηγορία, category, though often loosely used for place, position. Cp. Bacon, *Adv. of Learn.* ii. 4. 7, "So again the distribution of things into certain tribes, which we call categories or *predicaments*, are but cautions against the confusion of definitions and divisions."

170. for shame, with the result of bringing shame upon you.

173. gage, pledge, pawn.

176. canker, the dog-rose; the term apparently means a corrupted, depraved, and hence wild, rose; cp. *M. A.* i. 3. 28, "I had rather be a *canker* in a hedge than a rose in his grace"; *Sonn.* liv. 5, "The *canker*-blooms have full as deep a dye As the perfumed tincture of the roses."

178. shook, a form of the participle more common in Shakespeare than *shaken*; he also uses *shaked*.

181. Your banish'd honours, the honour of each of you which at present is in exile, but which may yet be recalled from such exile, the honour which is not dead but only banished; honours, the plural of the abstract *honour*, not dignities, outward marks of distinction. Collier's MS. Corrector gives *tarnish'd* for *banish'd*, but the words *restore ... again* show that the latter is the genuine word.

183. disdain'd, disdainful. Schmidt, *Appendix to Lexicon*, p. 1416, remarks, "One class of adjectives derived from nouns by means of the suffix *-ed*, deserve particular attention, as they have often been mistaken for participles, and misinterpreted accordingly." Of such adjectives in Shakespeare he then gives a long list, in which is included the present instance.

185. answer, requite, pay.

188. unclasp ... book, reveal to you a secret design.

189. to your ... discontents, to your discontented minds so ready to conceive any project suggested to them.

191. As full ... spirit, as full of peril, and *demanding* as, etc.

193. of a spear, sc. laid across it. Cp. Massinger, *The Bond-man*, iv. 3. 201-4, "What a bridge Of glass I walk upon, over a river Of certain ruin, mine own weighty fears Cracking what should support me."

194. If he ... swim, if the man so crossing miss his footing and fall into the roaring current, it is all over with him unless he can save himself by being a strong swimmer. For *good-night*, = farewell for ever to, etc., cp. *Temp.* iv. 1. 54, "be more abstemious, Or else, *good-night* your vow!" i.e. or else we may abandon all hope of your keeping your vow; also *M.* v. 1. 301, "*Good night* to your redress!" *A. C.* iii. 10. 30.

195-7. Send ... grapple, let danger stalk from east to west, from one end of the world to the other, provided that honour in its path from north to south cross it, and there will be no fear as to the result of the encounter: *more stirs*, throbs with a livelier pulse.

198. To rouse, at rousing; the indefinite infinitive. Staunton points out that Shakespeare's technical phraseology of the craft shows that he was an accomplished woodman, the appropriate expression for raising the nobler animals of the chase being to *rouse*, while the boar was *reared*, the fox *unkennelled*, the hare *started*.

200. patience, calmness, composure of mind.

202. bright honour, here, as in l. 205, honour is personified; in the former as glowing with splendour in the moon to which she had soared, in the latter with her locks drenched by her fall into the sea. These lines of Hotspur have by many been designated as rant, and they are no doubt laughed at by Beaumont and Fletcher in *The Knight of the Burning Pestle*, *Induction*, but at the same time they are such as might be expected in "the violent eruption of a mind inflated with ambition, and fired with resentment" (Johnson).

204. Where .. ground. Steevens compares *Temp.* iii. 3. 101, "I'll seek him deeper than e'er plummet sounded."

207. Without ... dignities, without any one to share in her glories.

208. half-faced, mean-looking, shabby; the figure is probably taken from coins in which only the profile is shown; cp. *K. J.* i. 1. 94, where the Bastard likens his brother to "A half-faced groat"; also *Pt. II.* iii. 2. 283, "this same half-faced fellow, Shadow." Hotspur seems to be referring to Worcester's secret designs to which he would prefer a bold-faced declaration of hostility; this is, I think, shown by Worcester's reply that Hotspur had misunderstood his meaning, and I cannot believe with Malone that the reference is to the corral in the line above.



209. **apprehends.** Probably the best commentary on the word here is to be found in *M. N. D.* v. 1. 4-7, and 18-20, "Lovers and madmen have such seething brains, Such shaping fantasies, that apprehend More than cool reason ever comprehends"; "Such tricks hath strong imagination, That, if it would but apprehend some joy, It comprehends some bringer of that joy." In both cases the mere apprehending, the seizing upon an idea, is contrasted with the comprehending, the completing by logical connotation, of that idea; and Hotspur's figures are the "shaping fantasies," idle fancies conjured up in his brain, as opposed to the complete, well-ordered form, shape, to which he ought to give his attention. For figures, cp. *J. C.* ii. 1. 231, "Thou hast no figures nor no fantasies, Which busy care draws in the brains of man."

210. **attend, attend to;** the omission of the preposition being probably due to the force of *at-*, Lat. *ad*, to, contained in the word, though such omission is frequent in Shakespeare in the case of verbs that can easily be regarded as transitive, notwithstanding that they contain in them no such prepositional element as is in **attend**.

212. **I cry you mercy, I beg your pardon, sc.** for my want of attention, a frequent form of courteous excuse.

214. **a Scot of them,** so much as a single Scot; possibly with a pun on the word *scot* in the legal phrase of '*scot and lot*,' i.e. contribution and portion, a pun in which Falstaff indulges, v. 4. 114, "'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me *scot and lot* too."

216. **by this hand,** I swear by my own right hand; a petty oath frequent in Shakespeare: **start away, sc.** from the subject in hand, do not give your full attention for two minutes together.

218. **that's flat,** that's certain, absolute; there's no possible doubt as to my determination on that point.

224. **a starling.** "Pliny," says Dyer, *Folk-Lore of Shakespeare*, p. 146, "tells us how starlings were taught to utter both Latin and Greek words for the amusement of the young Cæsars; and there are numerous instances on record of the clever sentences uttered by this amusing bird." Harting, *The Ornithology of Shakespeare*, pp. 274, 5, relates that "It is stated that when M. Girardin visited his friend M. Thirel in Paris, he was agreeably astonished at hearing a starling articulate a dozen consecutive sentences with the same precision as if they had been spoken by some person in the next room"....

228. **studies, pursuits, occupations: defy, renounce, abjure;** cp. *K. J.* iii. 4. 23, "No, I *defy* all counsel, all redress."

229. **pinch, vex, torment;** cp. below, iii. 1. 29.

230. *that same ... Wales*, that swaggering, turbulent, roisterer, the Prince of Wales ; *that same*, conveying, as so frequently, a sarcastic emphasis. Henley illustrates the phrase *sword-and-buckler* from Stowe, "This field, commonly called West Smithfield, was for many years called Ruffian's Hall, by reason it was the usual place of frays and common fighting, during the time that swords and bucklers were in use. When every serving-man ... carried a *buckler* at his back, which hung by the hilt or pomel of his *sword*." When the more deadly custom of fighting with rapier and dagger came into fashion the passion for quarrelling considerably abated, for the sword-and-buckler combats, though conducted with much noise and fury, were seldom fatal. Cp. Middleton, *The Phoenix*, ii. 3. 189, 90, "Indeed, since *sword and buckler* time, I have observed there has been nothing so much fighting." Here, the rapier being now in use, the phrase is contemptuous.

231-3. *But that ... ale*, if it were not that by doing so I should probably be doing what would please his father, I would have him, etc.

234. *Farewell*, *fare-*, pronounced as a dissyllable ; see Abb. § 280.

235. *better ... attend*, in a frame of mind more suited to heeding my words ; *temper'd*, a metaphor from the tempering of metal to bring it to its finest condition.

236. *wasp-stung*, irritable as one who has been stung by a wasp ; this, the reading of the first quarto, seems more forcible than *wasp-tongue* or *wasp-tongu'd* given by the remaining quartos and the folios ; Lettsom conjectures *waspish*.

237. *this woman's mood*, this irritable chatter such as one might expect from a woman.

238. *Trying ... own*, refusing to listen to anything but your own chatter.

240. *Nettled*, irritated as though stung by a stinging-nettle ; the plant *Urtica urens*, armed with poisonous prickles ; *pismires*, ants ; "the old name of the ant, an insect very generally named from the sharp urinous smell of an ant-hill" (Wedgwood).

241. *politician*, see note on l. 108, above.

243. *A plague upon it*, said in irritation at not being able to remember the name.

244. *kept, dwelt, resided* ; a sense frequent in Shakespeare, and still in use at Oxford and Cambridge in regard to the rooms in which the members of a College live.

245. *His uncle York*, Edmund of Langley, Duke of York, uncle to Henry, whom, as Regent of England during Richard's absence in Ireland, he opposed on his landing at Ravenspurgh. He no

otherwise deserves the epithet *madcap* than as being weak and irresolute.

246. *this king of smiles*, this king who was all smiles and courtesy at that time, when we espoused his cause and helped him to the throne. Possibly in *king* there is also the idea of 'master of,' 'proficient in,' in a sarcastic sense, as in iv. 1. 10, "Thou art the *king of honour*," though there without sarcasm.

249. *Berkley castle*, in Gloucestershire, about a mile from the east bank of the Severn, called in *R. II.* 2. 1, "Barkloughly castle."

251. *candy ... courtesy*, abundance of sugared words; *candy*, used adjectively, and properly belonging to *courtesy*; cp. *Hamlet*. iii. 2. 65, "let the *candied tongue* lick absurd pomp."

253. *when his ... age*, i.e. when he should have secured all he hoped for; the words in *R. II.* 3. 48, 9, are, "as my fortune ripens with thy love, It shall be still thy true love's recompense."

255. *forgive me*, sc. for such a wish: *cozeners*, see note on i. 2. 112.

257. *to it again*, don't hesitate to go on with it; said sarcastically.

259. *to*, with reference to.

261, 2. *your only ... Scotland*, your sole agent for the purpose of raising an armed force in Scotland; for *mean* = a person used to effect a purpose, cp. *T. G.* iv. 4. 113, "Gentlewoman, good day! I pray you be my *mean* To bring me where to speak with Madame Silvia"; *powers*, a word frequently used in both numbers in this sense. This son was Mordake, Earl of Fife.

266. *bosom*, confidence.

269. *of York ... not*, you mean the archbishop of York, do you not?

270. *bears hard*, is greatly afflicted by, and has a grudge against the king in consequence. This phrase is in *J. C.* i. 2. 317, ii. 1. 215, iii. 1. 157, used transitively of bearing a grudge against a person.

271. *the Lord Scroop*. French, *S. G.* p. 62, points out that Shakespeare has fallen into a mistake in calling the archbishop a brother of the Earl of Wiltshire, who was a Scroop of Masham, the prelate really belonging to the family of the Scroops of Bolton. For the execution of the Earl, see *R. II.* iii. 2. 141, 2.

272. *in estimation*, as a mere hopeful surmise, conjecture.

274. *Is ruminated*, has been carefully pondered, meditated over and over again, as a cow chews its food over and over again; so we speak figuratively of an idea being carefully *digested*: set down, determined upon with full deliberation.

275, 6. **And only ... on**, and only waits to be brought face to face with such opportunity as shall put it into action : **only ... but** is somewhat redundant.

278. **Before ... slip**, you are always too precipitate, too eager to make for your game before the proper moment has arrived ; Northumberland takes up and continues the metaphor "I smell it," used by his son ; **to be afoot** was said of the game when started ; to "let slip" was to let go the hounds from the "slips," a contrivance for starting two dogs at the same moment, consisting of two collars united by a hollow leather strap, through which runs a cord that on being pulled unfastens both the collars ; cp. *J. C.* iii. 1. 273, "Cry 'havoc' and *let slip* the dogs of war" ; *H. V.* iii. 1. 31, "I see you stand like greyhounds *in the slips*, Straining upon the start. *The game's afoot.*"

279. **choose but be**, help being ; prove anything but.

280, 1. **And then ... ha ?** and then your project is that the forces of Scotland and York should join with Mortimer, is it not ?

284. **a head**, an armed force collected together ; cp. *K. J.* v. 2. 113, "Before I drew this gallant *head* of war."

285. **bear ... can**, however prudently we may carry ourselves, behave.

287. **unsatisfied**, in the technical sense of paying a pressing creditor ; see Richard's prophecy, *R. II.* v. 1. 55-65.

288. **home**, thoroughly ; used adverbially of bringing a thing home to the heart of a person, so that it will be keenly felt.

290. **To make ... love**, to regard us with feelings very different from those of love.

294. **suddenly**, very soon ; not *unexpectedly*.

298. **To bear ... arms**, manfully to ensure our rights instead of being suppliants for them, uncertain whether they will be granted.

302. **Till fields ... sport**, till the blows and groans of the battlefield shall be the sounds that cheer us on in hunting this Bolingbroke.

## ACT II. SCENE I.

1. **four by the day**, four o'clock in the morning, four o'clock reckoning from the beginning of the day.

2. **Charles' wain ... chimney**, the Great Bear is directly overhead of us ; **Charles' wain**, "The asterism comprising the seven bright stars in Ursa Major ; known also as The Plough. O. E. *Carles Wægn*, the wain (*ἀμαξα*, *plaustrum*) of Carl (Charles the Great, Charlemagne). The name appears to arise out of the verbal association of the star-name *Arcturus* with *Arturus* or

Arthur, and the legendary association of Arthur and Charlemagne; so that what was originally the wain of Arceturus or Bootes ... became at length the wain of Carl or Charlemagne. (The guess *churl's* or *carle's wain* has been made in ignorance of the history)" (Murray, *Eng. Dict.*).

3. *horse*, collectively: **What**, an exclamation of impatience very frequent in Shakespeare; so "When!" *e.g.* *R. II.* i. 1. 162, "*when, Harry, when?* Obedience bids I should not bid again."

4. *Anon*, immediately; our "Coming, sir." From A.S. *on ðn*, *i.e.* in one (moment); A.S. *on* = *in*, and *ðn*, one.

5. *beat Cut's saddle*, *i.e.* so as to soften the stuffing, which had become hard and lumpy; *Cut*, the name of a horse.

5, 6. *a few ... point*, a few tufts of wool at the head of the saddle, where it galled the horse's withers. *poor jade, is wrung*, *poor jade*, it is wrung, *i.e.* the poor jade is wrung; Abbott, § 400, points out that the omission of the nominative is frequent after appellatives and oaths; *jade*, a term applied to an exhausted or unruly horse; *cp.* the figurative use of the same phrase in *Hamlet* iii. 2. 253, "let the galled *jade* wince, our *withers* are *unwring*."

6, 7. *out of all cess*, beyond all valuation, excessively. According to Abbott (§ 411), who writes the word here as '*cess, i.e. excess*, a confusion of 'to excess,' or 'in excess,' and 'out of all bounds.' But the proper spelling is *sess*, *i.e. assess* = assessment.

8. *as dank ... as a dog*, a mere proverbial saying, dogs being commonly the whipping-blocks for uncomplimentary comparisons; *dank*, damp, and so unwholesome for animals.

9. *the next way*, the nearest way, the surest means: *the bots*, small worms found in the intestines of horses.

11, 2. *Poor ... rose*, for the construction, see note on l. 7; *joyed*, was joyous, cheerful. *Cp.* Heywood, *The Fair Maid of the West*, ii. 1, "For when corn grew to be at an high rate, my father never dowed (throve) after."

13. *I think this be, for be*, expressing more doubt than *is*, see Abbott, § 299.

14. *stung like a tench*. If this simile have any more meaning than the previous one by the same speaker, "as dank as a dog," there may be an allusion to the belief that some fishes were infested with fleas, a belief which Steevens illustrates by a quotation from Holland's translation of Pliny's Natural History. Farmer would read *trout* for *tench*, a mistake which the carrier may have made, and the meaning will then be "covered as thickly with flea-bites as a trout is with spots."

15, 6. a king christen, a king in Christendom, which is the reading of the folios, *i.e.* the whole civilized world. The form christen = *Christian* was frequent in early times, and we have it again ii. 4. 8.

16, 7. the first cock, the first crow of the cock, *i.e.* in the early dawn. come ... hanged, *i.e.* curses on you for your delay in coming.

18. gammon of bacon, the thigh of a hog, pickled and dried; from O. F. *gambon*, from O. F. *gambe*, a leg: razes, probably 'roots,' as in *W. T.* iv. 3. 50, where the word is spelt *race*; from stem of Lat. *radix*, a root. Theobald says that a raze is the Indian term for a *bale*, but gives no authority for his statement.

19. to be delivered ... Charing-cross, which I have to carry all the way to Charing-Cross, and there deliver. Charing-cross, "In 1266 a village on this site was spoken of as Cherringe ... This earlier mention of the name unfortunately renders it impossible to derive it, as has often been done, from *La Chère Reine* [the dear Queen] Eleanor, wife of Edward I. ... to whom her husband erected here the last of the nine crosses which marked the resting-places of the beloved corpse in 1291 on its way from Lincoln to Westminster .... The other crosses were at Lincoln, Northampton, Stoney Stratford, Woburn, Dunstable, St. Alban's, Waltham, Cheap; and of these only those at Northampton and Waltham remain .... The modern cross erected in front of Charing Cross Railway Station is intended as a reproduction of it. The old cross was pulled down in 1647 by the Puritans" ... (Hare, *Walks in London*, i. 26, 7).

20. God's body, by the body of Christ; often corrupted into 'sbody; see note on i. 2. 66: turkeys. Malone points out that this is an anachronism, turkeys not having been brought to England till the reign of Henry VIII. They originally came from America, but "as they were strange birds, they were hastily called *Turkey cocks* and *Turkey hens*, by which it was merely meant that they were foreign; it must be remembered that Turkey was at that time a vague term, and often meant Tartary .... Similarly, the French called the bird *poule d'Inde*, whence mod. F. *dinde*, a turkey" ... (Skeat, *Ety. Dict.*).

22. never an eye ... hear? Of course to mark the inconsequence of the speaker's thought.

22, 3. as good ... drink, as good a deed as to drink: on thee, of thee; a vulgarism; see Abb. § 182.

24. hast no ... thee? "proverbial: are you so wanting in truth and good faith that you thus leave us in the lurch" (Delius).

26. **I think** ... o'clock, see note on l. 13, above. Steevens supposes that the speaker, suspecting Gadshill, wishes to deceive him as to the time of day.

29. **soft**, see note on i. 3. 155, above: **I know** ... **that**, I am not quite such a fool as you think me; you would steal my lantern if I were simple enough to lend it to you.

32. **Ay, when? canst tell?** "Don't you wish you may get it?" would be the modern slang equivalent for this proverbial saying.

34, 5. **do you mean** ... **London?** do you expect to reach London?

36. **Time enough** ... **candle.** An equivocal answer = I'm not going to satisfy your curiosity.

38. **they will** ... **charge**, they will be glad enough to have our company, for they have valuable baggage with them; for the omission of the verb of motion after **will**, see Abb. § 198.

40. **At hand**, quoth pick-purse, here I am at your elbow, as the pick-purse would say; another proverbial saying to denote the alertness and ubiquity of pick-pockets in those days.

41. **as fair as**, as good as, equivalent to.

43. **labouring**, the actual work of picking the pocket.

45. **It holds current**, it proves true; cp. above, i. 3. 68, and for the emphatic **it**, see Abb. § 227.

46. **a franklin**, a small freeholder; O. F. *franc*, free, with suffix *-ling*: wild weald, wold, plain open country.

47. **marks**, a sum of money = 13s. 4d.

49. **auditor**, "an officer of the exchequer" (Schmidt).

50, 1. **eggs and butter**, see note on i. 2. 19, above.

52. **Saint** ... **clerks**, highwaymen. St. Nicholas was the patron saint of scholars, but how he came to be thought to stand in the same relation to thieves, has not been discovered. The expression was, however, in frequent use in that sense.

59. **starveling**, with the double diminutive suffix *-l+ing*, expressive of contempt, and more common with substantives.

60. **Trojans**, brave fellows; a euphemism for 'robbers,' 'thieves,' though often used in a good sense.

61. **for sport sake**, see note on i. 2. 174: **the profession**, *sc.* of robbing; Gadshill speaks as if it were an occupation of which one might be justly proud.

62, 3. **that would** ... **whole**, who, if a hue and cry were raised and their exploits inquired into, would set things right, take care that no one suffered.

63, 4. **foot land-rakers**, foot-pads, beggarly fellows that go up and down the country taking purses, fellows that are a disgrace

to the profession : **long-staff sixpenny strikers**, fellows that carry no more martial weapon than a long staff, and are contented to rob lonely travellers of a wretched sixpence; contemptible fellows in comparison with us who carry sword and pistol, and do not hesitate to attack large companies of travellers and plunder them of their rich gains; **strikers**, a cant term for cut-purses.

64, 5. **mad mustachio** ... **malt-worms**, beer-swilling swaggerers whose fierceness lies in their big mustaches, and the fiery complexion they owe to the bottle; **malt-worm**, a cant term for a drunkard; cp. *Part II.* ii. 4. 361.

65, 6. **nobility and tranquillity**, high-born and high-bred fellows, or, perhaps, high-born fellows who live at home in ease; the latter word being chosen by this braggart as going well with the former : **burgomasters**, men of lofty position; literally, chief magistrates of a city, and originally a Dutch title: **great oneyers**, "perhaps persons that converse with [have to do with] great ones; a word formed like *lawyer, sawyer*, etc." (Schmidt). Johnson gives a slightly different explanation, taking **oneyers** as merely a fantastic form of *ones*, the word in its pronunciation being *one-eers*, like *privateer, auctioneer*, etc. The term *oner* still lives in schoolboy slang for anything thorough or excellent of its kind, and either of these explanations seems preferable to any of the various substitutes proposed, e.g. *moneyers*, officers of the Mint, *seignors, owners, mynheers, mayors, conveyers*, etc., etc. : **hold in**, probably, as Delius explains, to stand one's ground, and also to keep secret.

67. **such as will** ... **speak**, such as are more ready with a blow than with mere empty menace; an allusion to the proverbial saying of "a word and a blow," i.e. readiness to quarrel.

67, 8. **speak** ... **drink**. Malone suggests that **speak** may mean *cry* 'stand'; possibly "exchange blows," as in *Cor.* i. 4. 4, "They lie in view, but have not *spoke* as yet"; also *A. C.* ii. 2. 167, ii. 6. 25. But perhaps it is paying Gadshill too high a compliment to suppose that his outburst of eloquence was fully intelligible even to himself.

69. **the commonwealth**, with a pun on the word = the state, and the *common wealth* = the wealth of the public of which he and his comrades helped themselves to a share.

71. **make** ... **boots**, a further pun, (1) use as something to tread on, (2) turn to their advantage, a plural of *boot*, advantage, profit.

72, 3. **hold out** .. **way**, keep out water when the roads are wet, not leak.

74. **hath liquored her**, has greased her with tallow so that the water will not penetrate: cp. *M. V.* iv. 5. 100, "they would



melt me out of my fat drop by drop, and *liquor fishermen's boots* with me." *liquor'd*, perhaps in the sense of rendering her callous by paying no heed to her wrongs.

75. as in a castle, with perfect security; a proverbial saying formerly, as we still speak of a man's house being his castle: *cock-sure*, perfectly safe. "According to the regular force of similar formations, e.g. *stone-deaf*, *day-cold*, *dog-sick*, etc., the sense ought to be 'as sure as a cock.' The conjecture that there is some allusion to *cockish*, *cocky*, with reference to 'pert self-confidence,' being founded upon its latest sense [viz. overconfidence, presumption] which is only a modern development, is not historically tenable. The word was originally perfectly dignified, and habitually used in the most solemn connexions. And in early use, the sureness in question was *objective*, i.e. as secure, safe, certain, etc., as can be: this makes it possible that the original reference may have been to the security or certainty of the action of a cock or tap in preventing the escape of liquor, or perhaps of a cock with a removable turning-key (if these go far enough back), in leaving the contents of a tun secure from interference" ... (Murray, *Eng. Dict.*).

75. 6. the receipt of fern-seed. It was formerly a popular belief that ferns had seed so small as to be practically invisible and requiring magic to find it; hence arose the superstition that any one who could gather it would acquire the power of rendering himself invisible.

80. purchase, plunder; a cant term; cp. *H. V.* iii. 2. 45, "They will steal anything, and call it *purchase*"; a similar euphemism was *convey*; cp. *M. W.* i. 3. 32, "*Nym*. The good humour is to steal at a minute's rest. *Pist*. 'Convey,' the wise it call. 'Steal!' foh! a fico for the phrase!" true, honest.

82. 'homo' ... men, a quotation from the old Latin grammar. "Gadshill," says Johnson, "answers that though he [the Chamberlain] might have reason to change the word *true*, he might have spared *man*, for *homo* is a name common to all men, and among others to thieves." 84. muddy, dirty, rascally.

## SCENE II.

1. shelter, shelter, conceal yourself quickly.

2. he frets ... velvet. It was a common practice with dishonest merchants to mix gum with the pile of velvet in order to give it greater firmness to the touch and appearance; but the consequence was that the velvet quickly 'fretted,' or wore itself away. The same trick was used with satin also; cp. Beaumont and Fletcher, *The Woman Hater*, iv. 2, "she's ... smooth and soft as new satin; she was never gummed yet, boy, nor fretted"; Middleton, *Anything for a Quiet Life*, ii. 2. 88, "*Frank jun*."

Good satins, sir. *Geo.* The best in Europe, sir ; here's a piece worth a piece every yard of him ; ... *Frank jun.* Is he not *gummed* ? ”

3. **Stand close**, do not betray yourself by any movement or noise.

6. **keep, keep up, make.**

10. **I am accursed to rob**, there is a curse on me for robbing ; the indefinite infinitive.

12. **by the squier**, measured by the foot-rule ; **squier**, or *squire*, the modern *square* or carpenter's rule, from O. F. *esquierre*, a rule ; cp. *L. L. v.* 2. 474, “Do you not know my lady's foot *by the squire* ? ” *W. T. iv.* 4. 348, “not the worst of the three but jumps twelve feet and a half *by the squire*.”

14. **for all this**, in spite of everything.

17, 8. **If the rascal ... him.** The belief in philtres, or love-potions, was still current, and is constantly referred to in the old dramatists. Cp. *Oth.* i. 3. 61, “She is abused, stol'n from me, and corrupted By spells and *medicines* bought of mountebanks.”

20. **rob a foot further**, go a foot further in order to rob.

22. **varlet**, rogue ; “an older speaking was *vaslet*, which became *varlet*, *vallet*, *valet* ... *Vaslet* is for *vassalet*, the regular diminutive of O. F. *vassal*, a vassal ; so that a *varlet* was originally a young vassal, a youth, stripling ; hence a servant, etc., and finally a *valet*, and a *varlet* as a term of reproach ” (*Skeat, Ety. Dict.*).

23. **Eight yards ... is**, i.e. a distance of eight yards is.

28. **and be hanged !** curses on you.

30. **list**, listen.

35. **to colt me thus**, to play such tricks upon me, to befool me in this way ; from the idea of the friskiness of a young colt.

36. **uncolted**, the Prince puns on the word in reference to Falstaff having been deprived of his horse.

40. **Go, hang ... garters !** to hang oneself in one's own garters was a proverbial saying.

41. **peach**, turn king's evidence, betray you ; a truncated form of *impeach* : **ballads ... you.** Cp. *A. C. v.* 2. 216, “saucy lictors Will catch at us ... and scald rhymers *Ballad* us out of tune.”

43. **afoot**, see note on i. 3. 278, above.

45. **Stand, halt there !**

46. **So I do ... will**, I am already standing, much to my own annoyance, i.e. instead of being on horseback as I should wish.

47. our setter, Gadshill, who was to set the match ; see above, i. 2. 97.

48. What news? With most modern editors, I have followed Johnson in giving the words to Bardolph, instead of ending Poins's speech by the words "Bardolph, what news?", and in making Gadshill the next speaker. After "I hate it," all the old copies have as the stage direction "*Enter Gadshill*," without Bardolph, and Johnson points out that Falstaff, who knew their stations, calls to Bardolph among others for his horse, but not to Gadshill, who was at a distance: also that Poins, who recognizes Gadshill's voice, would not ask Bardolph what the news was: *Case ye, i.g. "on with your visors."*

51. 'tis going ... tavern, *i.e.* we are going to make booty of it and spend it in drinking.

52. to make us all, to make us rich men, to set us up for life; so *M. N. D.* iv. 2. 18, "we had all been *made men*."

53. To be hanged, as though Gadshill's words were not complete, Falstaff continues them 'enough to cause us to be hanged.'

54. front, confront.

56. they light on us, they will come upon us, will have further to encounter us.

57. How many be there, how many do you suppose there are? *be*, indicating uncertainty.

61. not John of Gaunt, not so brave a man as your grandfather; with a pun on Gaunt, *i.e.* lean, in answer to the Prince's taunt, "Sir John *Paunch*"; cp. *Pt. II.* iii. 2. 350, "I saw it, and told John a Gaunt he beat his own name," *sc.* in beating the lean Shallow.

67. Now cannot ... hanged, pretending, as before that he is so desperately fond of Poins that no provocation can tempt him to administer punishment.

70. happy ... dole, may happiness be his portion, that which is *dealt* out by fortune; a proverbial expression frequent in Shakespeare, *e.g.* *W. T.* i. 2. 163, and his contemporaries.

73. 4. ease our legs, *sc.* which have become cramped with riding.

78. caterpillars, fellows who feed upon the wealth of the country as caterpillars feed on the leaves of trees, etc.; so in *R. II.* ii. 3. 166, Bolingbroke calls "Bushy, Bagot, and their complices," "The *caterpillars* of the commonwealth": *bacon-fed knaves*, fellows who batten on fat, rich meat.

79. fleece; strip them of their fleeces, *i.e.* their wealth.

81. gorbellied, coarse-bellied. "Compounded of *E. gore*, literally filth, dirt (here used of the contents of the stomach and

intestines); and *belly* " ... (Skeat, *Ety. Dict.*). So *gorcrow*, the carrion crow.

81. 2. *are ye undone?* ... *here*, you say you are utterly ruined? you are far from that; would that all your wealth were here, that we might strip you of it and really ruin you! *chuffs*, an opprobrious epithet, especially of a coarse, churlish fellow or a miser, and here apparently combining both senses: *On ... on!* get on your way, you fat-fed rascals! Falstaff's epithets are all the more amusing for being of a kind so applicable, and so often applied, to himself.

84. *we 'll jure ye*, a form of sarcasm very frequent in Shakespeare and the old dramatists; cp. e.g. *M. W.* iv. 2. 193, "*Mrs. Page*. Come, Mother *Prat*: come, give me your hand. *Ford*. I'll *prat* her"; *Cor.* ii. 1. 144, "I would not have been so *fidiused* for all the chests in *Corioli*," where the pun is upon the name *Aufidius*, who had been soundly beaten by *Coriolanus*.

87. *argument*, subject for conversation.

90. 1. *and then ... day*, and then let us mount our horses before the day-light reveals what our occupation has been: *arrant*, thorough; "a variant of *errant*, 'wandering, vagrant, vagabond,' which from its frequent use in such expressions as *arrant thief* became an intensive, 'thorough, notorious, downright,' especially from its original associations with opprobrious names" ... (Murray, *Eng. Dict.*). Though more generally used in a bad sense, it sometimes meant 'thorough' in a good sense; e.g. *Ford*, *Th<sup>r</sup> Fancies*, etc., iii. 2, "'Tis scarcely possible To distinguish one of these vile naughty packs From true and *arrant* ladies"; so again, *Love's Sacrifice*, ii. 2, and Beaumont and Fletcher, *The Loyal Subject*, iii. 5, *The Little French Lawyer*, iv. 4. 4. Jonson frequently uses *errant* in this sense.

92. *there's no equity stirring*, there's no such thing as fairness abroad in the world.

99. *Each takes .. officer*, each fancies his neighbour, though he be one of his own band, to be a bailiff bent on capturing him.

101. *And lards ... along*, and bastes the earth with his drops of sweat, as a cook bastes meat with dripping; *lean*, as though its barrenness were fertilized by his sweat; cp. *H. V.* iv. 6. 8, "In which array, brave soldier, doth he lie *Larding the plain*," though there it is with blood from his wounds. Cp. also Jonson, *The Staple of News*, ii. 1, "I have lost two stone Of suet in the service, posting hither; You might have followed me like a watering pot, And seen the knots I made along the street; My face dropped like the skimmer in a fritter-pan."

102. *Were't ... laughing*, if I could help laughing, if the ludicrousness of the picture were not too much for me.

## SCENE III.

STAGE DIRECTION. Warkworth castle, the ancient seat of the Percies in Northumberland: reading a letter. The writer is supposed by Edwards to be George Dunbar, Earl of March.

1, 2. I could ... house, for the sake of the love I bear your family, I should be glad enough to be at the meeting you name.

4, 5. loves his . house, looks like a proverb; here of course house is used with a play upon the concrete and the abstract sense of the word.

8, 9. out of this ... safety, by this undertaking which looks so dangerous we mean to ensure the enjoyment of living the rest of our lives in security. The nettle if grasped firmly is crushed out of the power of stinging; hence the lines, "Gently touch the stinging-nettle, It will sting you for your pains; Grasp it like a man of mettle, And it soft as silk remains."

11. unsorted, unsuited, not well adapted; so to "sort," both transitively and intransitively, is frequent in Shakespeare.

13. shallow, with no depth of conviction or constancy: hind, boor, peasant, mean fellow.

14. lack-brain, empty-headed fellow.

16. full of expectation, one from which we may hope great things.

17. frosty-spirited, cold-hearted, cowardly.

19. I could ... fan, i.e. any weapon would do to knock the life out of such a poor creature as this. Whalley compares Beaumont and Fletcher, *Wit at Several Weapons*, "wer't not better Your head were broke with the handle of a fan?" So, even more ludicrously, Webster, *The White Devil*, p. 38, ed. Dyce, "Mar. If I take her near you, I'll cut her throat. Flam. With a fan of feathers."

23. the Douglas, Archibald, Earl of Douglas. have I not ... me, have I not letters from them all promising to meet me? for all their = of all of them, see Abb. § 219.

25. pagan, here = unbelieving; see note on i. 1. 24, above.

26, 7. in very ... heart, out of the thoroughness of his fear and coldness of heart; the sarcasm lying in the fact that sincerity is generally used in a good sense.

28-30. I could ... action, I could cut myself in half and fight one half against the other out of chagrin at having invited such a pitiful creature to take part in so noble an undertaking; for go to buffets, cp. *Hamlet*. ii. 2. 373, "unless the poet and the player went to cuffs in the question": skim milk, milk that has been skimmed of all its cream, its best part: dish, for vessel, was

used even in the last century, and a "dish of tea" was common for what we should now call a "cup of tea."

32. *Kate*, the real name of Percy's wife was Elizabeth ; see note on stage direction to i. 3.

35. A *banish'd* ... *bed*, a woman banished from, etc. For instances of such transpositions see Abb. § 419 *a*.

37. *stomach*, appetite ; cp. *Cymb.* iii. 6. 32, "our *stomachs* Will make what's homely savoury."

41. *my treasures* ... *thee*, the tokens of love due from you to me.

42. *thick-eyed musing*, gloomy meditation, meditation in which the eyes look heavy and dull.

43. *faint*, broken, not sound : *watch'd*, kept awake.

44. *iron wars*, cruel, hard-hearted wars. For the whole passage compare the reproaches Portia addresses to Brutus, *J.C.* ii. 1. 237-78.

45. *manage*, management, direction ; a term especially used of horses ; cp. *e.g.* *R. II.* iii. 3. 179, "Wanting the *manage* of unruly jades."

47. *retires*, retreats.

48. *palisadoes*, entrenchments by means of stakes to arrest the charge of cavalry : *frontiers*, outworks in fortification.

49. *basilisks*, originally a fabulous animal, said to be hatched by a serpent from a cock's egg, whose breath or even look was supposed to be fatal ; then, as here, a large piece of ordnance. In *H. V.* v. 2. 15-7, the two senses are played upon, "Your eyes, which hitherto have borne in them ... The fatal balls of murdering *basilisks*": *culverin*, another form of cannon, and, like "basilisk," deriving its name from a serpent, Lat. *colubrinus*, snake-like ; so a *serpentine*, another form.

51. *And all* ... *fight*, and all the torrent-like rush of impetuous combat ; cp. *H. V.* i. 3. 34, "Never came reformation in a flood With such a *heady current*." Many modern editors adopt Malone's conjecture '*currents*, i.e. *occurrents*, occurrences, which seems only to weaken the force of the line.

52. *so at war*, *sc.* with itself, so perturbed.

53. *hath so bestirr'd thee*, made you so restless ; to 'bestir' is generally used reflexively.

55. *late-disturbed*, that has just now been stirred up in some way.

56. *strange motions*, sudden changes of expression.

58. *On some* ... *hest*, when some important command has unexpectedly been laid upon them. Steevens would eject *sudden* as overloading the metre.

60. And I ... not, and unless he tells me what it is, I shall know that he does not love me.

61. *Gilliams*, another form of *Williams*; so in French *Guillaume* = *William*; packet, parcel of letters.

65. a roan, roan-coloured horse; roan, reddish brown, sorrel; possibly from Lat. *rufus*, red: a crop-ear, a horse whose ears have been docked, cut short.

66. That roan ... throne, mounted on that roan I will force my way to glory.

67. back him, mount him: *esperance*, the motto of the Percy family, which he makes his battle-cry.

71. carries you away, compels you to go. In the next line Percy of course plays on the words.

74, 5. A weasel ... with, no weasel is possessed by such angry fits and starts as those which incessantly stir you; cp. *Cymb.* iii. 4. 162, "Ready in gibes, quick-answer'd, saucy, and As quarrelous as a weasel." To any one who has watched the sudden, galvanic, jerks and twists of the weasel, the simile will be expressive enough. Percy's wife is not here reproaching Hotspur with his answers to herself, but with his impetuosity in mixing himself up in quarrels.

77, 8. doth stir ... title, is on the alert to prosecute his claim to the throne.

79. To line his enterprize, to assist him in his undertaking; cp. *Macb.* i. 3. 112, "Whether he was combined With those of Norway, or did line the rebel With hidden help and vantage."

81. paraquito, little parrot; a diminutive of Span. *perico*, a parrot, used here as a term of endearment, but also with allusion to the inconsequent talk of parrots trained to speak.

84. all things true, the truth, the whole truth, and nothing but the truth, which witnesses in a cause are sworn to tell.

88. *mammets* generally means 'puppets,' and Steevens quotes from Stubbs a passage in which women are likened to puppets; "They are not natural but artificial women, not women of flesh and blood, but rather *puppets* or *mammets* consisting of ragges and clouts compact together." Gifford, on Jonson, *The Devil is an Ass*, ii. 2, suggested that the word here means *breasts*, from Lat. *mamma*, a breast, an interpretation which Dyce and Grant White are inclined to accept, and which the context certainly supports: tilt with lips, bandy kisses.

90. And pass ... too. and pass them on to others, give them in return to others; with a pun on crowns, the coin of that name: God's me, possibly a corruption of "God's my life," used in *M.A.* iv. 2. 72, i.e. by God who is my life, the corruption, whatever it is, being no doubt designed to disguise the profanity of

the oath. Webster uses "God's so," which looks like "God's sooth," *i.e.* truth.

91. **what wouldst ... me?** what is it you desire of me?

92. **indeed**, in very truth; referring to his words in ll. 87, 8.

97. **And when ... horseback**, *you shall see me ride, if that's your wish*, and when I, etc.

100. **nor reason whereabout**, nor argue as to the purpose about which I go; so *where* is frequently used by Shakespeare as = in which, in which case, on which occasion, and not merely of *place*.

103, 4. **but yet ... wife**, but yet possessed with no further wisdom than belongs to my wife, *i.e.* a woman in whom I have found by experience that she has her moments of weakness: **constant**, true, loyal.

107. **Thou wilt ... know**. For this proverbial saying Staunton compares Chaucer, *The Tale of Melibæus*, "Ye sayn that the janglerie [*i.e.* chatter] of wommen *can hyde things that they wot not of*," ii. 149, ed. Morris.

113. **of force**, necessarily.

#### SCENE IV.

STAGE DIRECTION. **The Boar's-Head Tavern in Eastcheap.** "The 'Boar's Head Tavern' of Shakespeare's own time, which really did exist in Eastcheap, was destroyed in the Great Fire of 1666, and rebuilt two years afterwards, but taken down in 1831; and the sign of the 'Boar's Head,' carved in stone, having the initials of the landlord, or mine host, J. T. and the date 1668, is preserved in the Museum of the Corporation of London, attached to the Library, at Guildhall" (French, *S. G.*). Cp. *Pt. II.* ii. 2. 161. Malone points out that the tavern is mentioned in the old play of *Henry the Fifth*, "You know the old tavern in *Eastcheap*; there is good wine"; and that it stood very near Black-friars play-house.

1. **prithce**, I pray thee: **fat**, close, foul, reeking with stale, unctuous odours.

1, 2. **lend me ... little**, help me to laugh a bit, join me in a laugh.

4. **loggerheads**, dolts, blockheads.

5, 6. **I have sounded ... humility**, I have lowered myself to an equality with these degraded louts, the drawers; in **base-string**, the reference is to the lowest, deepest-sounding, string of a stringed instrument; and in **sounded** there seems to be a play upon the word in the sense of measuring the depth of water, from *F. sonder*; as there certainly is in *Hamlet* iii. 2. 383, "you



would *sound* me from my *lowest note* to the top of my compass," i.e. gage me thoroughly by playing upon my every string.

6. **sworn brother.** An allusion to the *fratres jurati*, who in the days of chivalry bound themselves by oath to share each other's fortunes; cp. *H. V.* ii. 1. 13, *M. A.* i. 1. 73: *leash*, originally a thong by which greyhounds were held in; then, since the number so held in was commonly three, the word came to be used of three things taken together. Similarly a *brace* of game, of dogs, etc., meaning a pair, originated in the fact of two being usually joined together.

7. **christen**, see note on ii. 1. 16, above.

8, 9. They **take** ... **salvation**, they are already prepared to swear by their hopes of salvation after death.

10. **the king of courtesy**, without an equal in point of courtesy: flatly, plainly, without any scruples of familiarity: **Jack**, used in the contemptuous sense the word so frequently had, but also with an allusion to Falstaff's Christian name.

11. **a Corinthian**, a loose fish, a man of a free life; an allusion to the easy morality ascribed to the Corinthians of early days: **a good boy**, a fine fellow; used with patronizing familiarity.

12, 3. I shall **command** ... **Eastcheap**, all the brave fellows in Eastcheap will be at my beck and call whenever their help may be needed.

14. **dyeing scarlet**. Perhaps an allusion to the "nose-painting" which in *Macb.* ii. 3. 31, drink is said especially to provoke; "*Macd.* What three things does drink especially provoke? *Port.* Marry, sir, *nose-painting*, sleep," etc.: **when you breathe ... off**, when you pause, take breath, in your drinking, they encourage you by crying 'hem,' and bid you 'off with it,' 'down with it!' Sir Walter Scott was the first to quote from Rowland's *Letting of the Humours Blood in the Head-vaine*, etc., 1600, a passage which shows that *water* was used for liquor generally, and that to *play it away* meant to drink it off. Boswell adds, in proof that *hem* was a jovial exclamation, a quotation from Brome's *Jovial Crew*, "There dwelt an old fellow at Waltham cross, Who merrily sung though he lived by the loss; He cheared up his heart when his good went to wrack, With a *hem boys hem*, and a cup of old sack."

17. **in his own language**, using the same cant terms.

19. **action**. Ludicrously likening his encounter with the drawers to a pitched battle in which honour is to be won.

21. **clapped ... into**, hastily thrust into: **under-skinker**, subordinate tapster; from *A. S.* *scencare*, to pour out drink. Steevens says that drawers kept small parcels of sugar to be delivered to those who called for sack.

24, 5. **Sure ... Half-moon**, score a pint of bastard as having been consumed in the Half-moon; **bastard**, "a sweetish wine (approaching to the muscadel wine in flavour, and perhaps made from a *bastard* species of muscadine grape), which was brought from some of the countries bordering upon the Mediterranean. There were two sorts, white and brown" (Dyce, *Gloss.*); **Half-moon**, the different chambers of the tavern had their own names; so "the Pomgarnet," just below. For the phraseology, cp. Webster, *A Cure for a Cuckold*, iv. 1, "*Score* a quart of Allegant to the Woodcock"; nowadays the same construction would be used of a *person* only.

26. **by-room**, side room, room off or by the principal ones.

27. **to what end**, for what purpose.

30. **a precedent**, an example.

32. **Thou art perfect**, that's just the way; you play your part capitally.

34. **Look down**, look into the Pomgarnet on the lower floor to see if anything is wanted; **Pomgarnet**, *i.e.* Pomegranate, Lat. *pomum*, an apple, and *granatum*, filled with seeds. This seems to have been a favourite name for a room, and occurs again in Middleton, *A Trick to Catch*, etc., iii. 2. 2, "Dick, show those gentlemen the *Pomegranate* there."

38. **to serve**, *sc.* before his apprenticeship should be up.

32. **a long lease ... pewter**, a great number of years to be spent in an occupation like yours; the flagons at such taverns were commonly of pewter, though in *Pt. II.* ii. 1. 94, the Hostess boasts of a "parcel-gilt goblet"; **lease**, used in reference to the term of service for which the tapster was legally bound.

45. **indenture**, agreement of apprenticeship; see note on i. 3. 87, above: **show it ... heels**, run clear away; his courage is to be shown by what is usually an act of cowardice, *viz.*, running away.

47. **all the books**, *sc.* on which oaths are sworn, *i.e.* bibles.

48. **I could ... heart**, I should be glad enough to run away.

61. **Anon, Francis?** The prince pretends to take the tapster's answer to Poins as a request that the thousand pounds might be given him at once.

65. **leathern jerkin, crystal button**. Jackets of leather with crystal buttons were often worn by vintners and men of like station.

66. **not-pated**. By some the word is taken to mean "with close-cut hair, shock-headed," and Steevens quotes Baret's *Alvearie*, 1580, where to *notte* is explained as to cut. Chapman, however, *The Widow's Tears*, i. 1, has, "Only your block-headed trades-

man, your honest-meaning citizen, your *not-headed* country-gentleman, your unapprehending stinckard, is blest," etc., where "stupid" is evidently the sense, and again, ii. 4. 211, below we have "knotty-pated," which apparently means "thick-headed," "dull-brained": *agate-ring*, a fellow who flourishes a paltry agate ring on his finger as though it were a gem of value: *puke-stocking*, 'puke,' according to some authorities, was a dark colour resembling the modern 'puce,' i.e. dark brown, though Skeat says the two words cannot be of the same origin. Here the word is evidently used to imply something cheap, inferior of its kind, just as *caddis-garter*, i.e. garter made of worsted, is contrasted with the rich, costly, garters worn by men of fashion.

67. *Spanish-pouch*. Why this should be a term of reproach is uncertain; Delius takes it as an equivalent to fat-bellied, from a resemblance to a Spanish purse or bag. To me it seems to be another word for "borachio," a large leather bottle or bag used in Spain for wine or other liquors, and figuratively = a drunkard, a mere 'wine-bag.' Cp. Middleton, *The Spanish Gipsy*, i. l. 6, "I am no *borachio*; sack, malaga, nor canary breeds the calenture in my brains; mine eye mads me, not my cups." So the proper name "*Borachio*," in *M. A.*, for one of Don John's dissolute followers.

69-71. Why, then, ... much. These inconsequent snatches are of course merely intended to bewilder the poor tapster: *your only drink*, the only liquor worth drinking; for this colloquial use of *your*. see Abb. § 221.

75. and hearest ... calling, while you hear so many customers calling.

84. crickets, a very lively insect.

84. 5. what cunning ... drawer? what fine stratagem have you planned in this joke you have been putting upon the tapster?

87. humours, inclinations, caprices; for the abuse of this word in Shakespeare's day, see extract from Nares's *Gloss.* in my note on *H. V.* ii. l. 50.

88. *goodman Adam*, the "grand old gardener," as Tennyson calls him in *Lady Clara Vere de Vere*, l. 51; *goodman*, like "gaffer," i.e. grandfather, a common term of familiarity, especially applied to old persons, e.g. "*goodman baldpate*," *M. M.* v. l. 328; "*goodman l'erges*," *M. A.* iii. 5. 10.

89. *pupilage*, nonage, infancy (in its legal sense), the *status pupillaris* of the Universities; cp. *Cor.* ii. 2. 102, "His *pupil age* man-entered thus." Bacon, on the contrary, says *Adv. of Learn.* i. v. l, "And to speak truly, *Antiquitas sæculi juventus mundi*. These times are the ancient times when the world is ancient, and not those which we account ancient *ordine retrogrado*, by a computation backward from ourselves."

92, 3. *That ever ... woman!* to think that this fellow, though the son of a woman (and therefore naturally talkative), should have a smaller vocabulary than a parrot, that vocabulary being almost made up of the two words "Anon, anon."

93-5. *His industry ... reckoning*, his whole industry consists in running up and down stairs, his whole eloquence in making out the items of a bill; *parcel*, in the sense of a particular, article, item, is frequent in Shakespeare; and we still say 'part and parcel' of a thing to express detailed participation in that thing: *I am not yet ... mind*. "The drawer's answer," says Johnson, "had interrupted the prince's train of discourse. He was proceeding thus: 'I am now of all humours that have shewed themselves humours;—I am not yet of Percy's mind'; that is, I am willing to indulge myself in gaiety and frolick, and try all the varieties of human life." 'I am not yet of Percy's mind,'—who thinks all the time lost that is not spent in bloodshed, forgets decency and civility, and has nothing but the barren talk of a brutal soldier." Perhaps this explanation would have better ended at 'bloodshed.'

96. *kills me, for me* in narrative, adding vivacity to the narrative, see Abb. § 220.

98. *want, need*.

100. *a drench*, a mixture of ground malt, or bran, and water, commonly given to wearied horses; cp. *H. V. iii. 5. 19*, "A drench for sur-rein'd jades."

101. *an hour after*. Malone, on ii. 3. 85, notices this habit of Percy's of answering a question long after it had been asked, his mind in the interval brooding upon other matters.

103. *Rivo!* a common exclamation of toppers, the origin of which has not been discovered.

104. *ribs*, that fat-ribbed rascal; cp. below, iv. 2. 80, "*Fal. ... for their bareness*, I am sure they never learned that of me. *Prince*. No, I'll be sworn; unless you call *three fingers on the ribs* bare," i.e. fat three fingers in thickness.

106. *and a vengeance*, and that plague in fullest measure; cp. the adverbial use, *Cor. ii. 2. 6*, "he's *vengeance* proud," i.e. mortally proud.

108. *nether stocks*, what we now call 'stockings,' as opposed to the upper stocks, or knee breeches. The garment was formerly all in one piece, like the 'tights' of the ballet, but was afterwards cut in two at the knees.

108, 9. *foot them*, knit the foot part; but with a pun upon the word in the sense of putting them on the foot, wearing them.

110. *Is there ... extant?* have all men turned cowards? *virtue*, the Lat. *virtus*, manliness.

111. **Titan**, the sun; Hyperion, one of the twelve sons of Uranus (Heaven) and Ge (Earth), was father of Helios, the Sun, who was sometimes called Hyperion, the term being used as a patronymic.

112. **pitiful-hearted Titan**. As it was the butter that was **pitiful-hearted**, i.e. that melted, Theobald would here read *butter* for **Titan**, a conjecture which many modern editors have adopted. Warburton puts the expression in brackets, but there is no reason why **Titan** should be **pitiful-hearted**, while Warburton's explanation of the word as = *amorous*, has no authority: the **sweet tale**, the smile of the sun by which he told his tale of love: **of the sun's**, the double genitive.

113. **behold that compound!** i.e. Falstaff sweats so that he resembles a dish of melted butter. Cp. ii. 2. 101.

114. **lime in this sack too**, even this sack is adulterated. That Falstaff regarded as an adulteration this mixture of lime or gypsum, with which even now some kinds of grape are sprinkled before being put into the vat, is clear; but such mixture appears to have been used for the purpose of preservation rather than of adulteration in the usual sense of the word. Warburton quotes Sir R. Hawkins, *Voyages*, "Since the Spanish sacks have been common in our taverns, which *for conservation are mingled with lime* in the making, our nation complains of calentures, of the stone, the dropsy, and infinite other distempers not heard of before this wine came into frequent use."

117. **Go thy ways**. Here *ways* is not the plural, but the adverbial genitive: *die ... wilt*, however soon I may die, I will declare, etc.

119. **a shotten herring**, a herring that has spawned its roe, and so is not worth eating. So the starved Balurdo in Marston, ii. *Antonio and Mellida*, v. 1. 7, 8, says of himself, "O poor *shotten herring*, what a pickle thou art in!" Beaumont and Fletcher, *Wit Without Money*, ii. 4. 2, "You *shotten-soul'd*, slight fellows," i.e. fellows of no soul: *lives*, for the inflection in -s before a plural subject, see Abbott, § 335.

121. **the while**, the time, the age.

122. **a weaver**. Weavers, to whose fondness for singing Shakespeare again refers in *T.N.* ii. 3. 61, were most of them Calvinists who had fled from Flanders to escape the persecution of the Duke d'Alva in the reign of Philip II. of Spain, and were much given to psalm singing.

124. **wool-sack**, another compliment to fat Jack's size and figure.

126. **a dagger of lath**, such as was carried by the Vice, or buffoon, in the old Moralities; cp. *T.N.* iv. 2. 136, "Like to the

old Vice ... Who, with *dagger of lath*, In his rage and his wrath, Cries ah, ha ! to the devil."

127. a flock of wild geese, in which, as an Irishman might say, the leader brings up the rear.

136. straight enough, upright enough, no need to fear being called round-shouldered.

138. backing, supporting : will face me, i.e. are no cowards ; playing upon the words *back* and *face*.

140. I drunk. Shakespeare uses this form of the past tense again in *A. W.* ii. 3. 106 ; we should here use the complete present, 'I have drunk.'

143. All's one for that, that's no matter, that does not signify.

150. poor four of us, us poor four men, our small number of four.

152. I am a rogue, if I were not. Abbott, § 301, thinks that there may here be traced, perhaps, a change of thought : "I am a rogue (that is, I should be), if it were true that I was not at half-sword," etc. : at half-sword, at close quarters ; with the sword held short because of the nearness of his assailants, not as in an ordinary combat lunged out at the full length of the arm.

156. hacked ... handsaw, with its edge hacked like the teeth of a saw from the number and vigour of the blows I dealt ; a handsaw, a saw managed with one hand as contrasted with the long saw used in saw-pits and managed by two men, one above and the other below : ecce signum, behold a proof of what I say ; holding up his sword for the prince to examine. A parody of the phrase as used by Catholic priests when holding up the cross for worshippers to behold and reverence : dealt better, fought with greater skill and vigour.

157. all would not do, all my skill and courage was of no avail against such numbers.

167. an Ebrew Jew, a thorough Jew, one whose word no one can trust ; "by way of distinction," says Steevens, "from the *stranger Jews* denominated *Greeks*."

169. the other, sc. those unbound ; plural, as often.

172. a bunch of radish. Cp. Falstaff's description of Shallow, *Pt. II.* iii. 2. 234, "when a' was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife."

173. 4. no two-legged creature, no man at all, no better than a vegetable or an inanimate piece of matter.

176. that's past praying for, it's far too late to hope for that, i.e. it is quite certain that I killed several of them : peppered, made it hot for them, i.e. killed them ; cp. below, v. 3. 36, "I

have led my ragamuffins where they are *peppered*; there's not three of my hundred and fifty left alive." So, more literally, we speak of a bird, etc., being *peppered* with shot.

177. *paid, killed.* buckram, a coarse kind of cloth; though originally denoting a costly and delicate fabric, sometimes of cotton and sometimes of linen.

179. *call me horse*, use any contemptuous term you like to describe me; so *T. C.* iii. 3. 126, "Heavens, what a man is there! *a very horse*, That has he knows not what"; *T. N.* ii. 3. 203, "if thou hast her not i' the end, call me *cut*," i.e. a name frequently given to a common horse, from his tail being docked. *my old ward*, my favourite posture when on guard: *here I lay*, in this position I received their onset.

180. *bore my point*, faced them with the point of my sword.

185. *mainly*, with all their force.

186, 7. *I made me ... target*, I did not trouble myself (did not *flash* myself, as a Scotchman would say) at all, but calmly received all their thrusts on my buckler; *ado*, "properly *v. inf.* = at do, which was the fuller form ... (1) pres. inf. To do; ... (2) In doing, being done; at work, astir.... Hence through such phrases as *much ado*, etc., by taking the adverbs as adjectives qualifying *ado*, the latter was viewed as a substantive" ... (Murray, *Eng. Dict.*).

191. *hilt*s, commonly explained in dictionaries as the *handle* of the sword. It is, however, not the handle itself, but the protection to the handle. Nowadays the form of the hilt is that of a steel covering so shaped as to enclose and guard the fingers and back of the hand. Formerly it consisted of a steel bar projecting at right angles to the blade on each side. The change in form is due to the fact that the most dangerous stroke is now the thrust, whereas in former days the blow most practised was the downward and upward cut, against which the old form gave fair protection. The form of the two transverse projections explains the use of the plural which is commoner in Shakespeare than the singular; e.g. *H. V.* ii. *Prol.* 9; ii. 1. 58; *J. C.* v. 3. 43; v. 5. 29.

194. *mark*, pay heed to.

199. *Down ... hose*. Poins puns on the points, or tags, which tied up the hose or breeches; the same pun occurs in *T. N.* i. 5. 25, "*Glo.* I am resolved on two *points*. *Mar.* That if one break, the other will hold; or, if both break, your *gaskins fall*."

200. *to give me ground*, to retreat before me: followed me, see Abb. § 220.

201. *came in ... hand*, pressed them vigorously, delivering my

blows in rapid succession: **with a thought**, swiftly as thought, in the twinkling of an eye; cp. *Temp.* iv. 1. 164; *J. C.* v. 3. 19.

206. **in Kendal green**. Kendal in Westmoreland was famous for its manufacture and dyeing of cloths. The Kendal green was the dress worn by the outlaw, Robert Earl of Huntingdon, who called himself Robin Hood, and his attendant free-booters, when living in Sherwood Forest; and here the phrase is aptly used by Falstaff in regard to those who he pretended had plundered him.

210. **thou clay-brained guts**, you mountain of fat with clay instead of brains in your head.

211. **knotty-pated**, see note on l. 66, above; Dyce reads *nott-pated*: **tallow-keech**, lump of greasy fat; a 'keech' is the fat of an ox rolled by a butcher into a round lump to be carried to the tallow chandler. In *Pt. II.* ii. 1. 101, the name *Keech* is given to a butcher's wife, and in *H. V.* i. 1. 55, the word is applied to Wolsey, who was a butcher's son, "I wonder That such a *keech* can with his very bulk Take up the rays of the beneficial sun, And keep it from the earth." Others here read, with Hanmer, 'tallow-ketch,' i.e. barrel of tallow. The old copies give 'tallow-catch' or 'tallow catch.' The reading in the text is Steevens's conjecture.

219. **the strappado**. Steevens quotes Randle Holmes, *Academy of Arms and Blazon*, for a description of this terrible form of punishment: "The *strappado* is when the person is drawn up to his height, and then suddenly to let him fall half way with a jerk, which not only breaketh his arms to pieces, but also shaketh all his joints out of joint; which punishment is better to be hanged, than for a man to undergo."

220. **the racks**, a framework used as an instrument of torture, in which, by means of a straight bar working on a cog-wheel, or by pulleys, the body was racked, i.e. stretched out, till the joints and sinews gave way.

222. **blackberries**, the fruit of the blackthorn which grow in great profusion.

225. **bed-presser**, fellow who is always sleeping away such time as he can spare from eating and drinking.

227. **eel-skin**. Hanmer's conjecture for 'elf-skin,' and borne out by the comparison in *K. J.* i. 1. 141, with which the Bastard describes his brother, "if my brother had my shape ... And if my legs were two such riding-rods, My arms such *eel-skins* stuff'd," etc.; so in *Pt. II.* iii. 2. 351, "you might have thrust him and all his apparel into an *eel-skin*." Clarke retains 'elf-skin' on the ground that Shakespeare in *M. N. D.* ii. 1. 255, associates the cast slough of a snake with a fairy's dress, "And



there the snake throws her enamelled skin, Weed wide enough to wrap a fairy in."

227. *neat's tongue*, the tongue of an ox, which it is usual to eat dried and salted; '*neat*' is used unchanged in the plural for cattle; cp. *W. T.* i. 2. 125, "And yet the steer, the heifer, and the calf are all call'd *neat*": *stock-fish*, dried cod fish.

229. *tailor's-yard*, length without breadth.

230. *standing-tuck*, rapier standing upright; through F. from Ital. *stocco*, a short sword. "Shakespeare had historical authority for the leanness of the Prince of Wales. Stowe, speaking of him, says, 'he exceeded the mean stature of men, his neck long, body slender and *lean*, and his bones small,' etc." (Steevens).

235. and bound them, *i.e.* and you bound them; see Abb. § 402.

237. put you down, confute you.

238. out-faced ... prize, frightened you out of keeping your booty: have it, *sc.* in our possession.

244. *starting-hole*, subterfuge, way of escape from the disgrace of all the lies you have just told; Cotgrave gives "*Tapinet*. A den or lurking hole, or a secret corner, a *starting-hole*." Properly the hole by which an animal might escape.

251. but beware instinct, but one must pay heed to instinct.

252. the lion ... prince. Steevens compares Beaumont and Fletcher, *The Mad Lover*, iv. 5. 54-6, "Fetch the Numidian lion I brought over: If she be sprung from royal blood,—the lion, He'll do you reverence"; and Staunton, *Palmerin d'Oliva*, translated by Antony Munday, "The Lyons coming about him smelling on his clothes *would not touch him; but (as it were knowing the blood royal) lay downe at his feete and licked him.*"

254. 5. I for ... thou for, see Abb. § 216.

256. clap to, quickly shut; cp. *Cor.* i. 4. 51, "who, upon the sudden *Clapp'd* to their gates"; so to 'clap on,' to set hastily, of sails, *M. W.* ii. 2. 142, *A. C.* iii. 10. 20, "Antony *Claps* on his sea-wing, and ... flies after her"; to 'clap up,' to accomplish hastily, *T. S.* ii. 1. 327, "Was ever match *clapp'd up* so suddenly?" *K. J.* iii. 1. 235.

257. watch ... to-morrow, keep awake in revelry to-night and leave prayer for to-morrow; Falstaff parodies *St. Matthew*, xxvi. 41, "Watch and pray, that ye enter not into temptation."

258. all the titles ... you! may you ever be saluted with all the titles that are due to hearty boon-companions.

260. Content, agreed; very good: argument, subject.

262. an thou lovest. For the indicative where no doubt is expressed, see Abb. § 363.

264. my lady the hostess, mimicking her address to him.

269. Give him ... man, a play on the two coins, a 'noble' = 6s. 8d., and a 'royal' = 10s. Cp. above, i. 2. 127, 8.

273. What doth ... midnight? What business has an old man to be out of his bed so late? such dissipation only suits 'us youth,' as he has before called himself and his companions.

276. I'll send him packing. I'll send him about his business quickly enough; to 'pack,' = to be off in a hurry, is frequent in Shakespeare.

277. by 'r lady, by our lady, *i.e.* the Virgin Mary, Mother of Jesus.

285. but he would make, rather than fail to make.

287. speargrass, or couch grass, a long coarse grass with sharp prickles.

293. with the manner, in the act; a law term occurring again in *W. T.* iv. 4. 752, "a corruption of *to be taken with the manour*; the Lat. phrase is *cum manuopere captus*. See Wedgwood, s.v. *manour*, which is the same word as *manœuvre* [*i.e.* a working with the hand]" (Skeat, *Etym. Dict.*).

294. extempore, without needing any prompting: fire and sword, *i.e.* the fire in his face and the swords of his comrades; the phrase is a common one for the barbarities of warfare. For a description of Bardolph's face, cp. iii. 3. 20-22, "thou art our admiral, thou bearest the lantern in the poop, but 'tis the nose of thee: thou art the Knight of the Burning Lamp"; and *H. V.* ii. 1. 87-9, "Good Bardolph, put thy face between his sheets, and do the office of a warming-pan."

298. exhalations, meteors; which were formerly supposed to be drawn up from the earth by the sun; cp. *R. J.* iii. 5. 13, "It is some meteor that the sun exhales." "Bardolph means the carbuncles and boils in his face due to drinking, or redness of the face generally" (Delius).

301. Hot livers ... purses, drunkenness and poverty, as Johnson says, comparing *A. C.* i. 2. 23, "I had rather heat my liver with drinking."

302, 3. Cholera ... halter, there is a double pun here upon cholera, *i.e.* a choleric disposition, and collar = halter, and upon rightly taken, which in Bardolph's mouth means 'rightly understood, but in the Prince's mouth 'justly apprehended, captured.'

305. bombast, cotton; especially cotton used as wadding or stuffing for clothes; hence figuratively turgid language; in the same way 'fustian,' a kind of coarse cloth, is used for high-sounding nonsense; cp. its adjectival use in *Pt. II.* ii. 4. 203, "I cannot endure such a fustian rascal."

305, 6. since ... knee, the obstacle of course being his enormous belly.

307. 8. I was not ... waist, my waist was no bigger than the span of an eagle's claw.

309. alderman's thumb ring, this was a plain gold ring of great size which persons, like aldermen, wore on the thumb. Nares quotes Glapthorne's *Wit in a Constable*, "An alderman—I may say to you, he has no more wit than the rest of the bench, and that lies in his *thumb ring*."

313. Amamon, the name of a devil, mentioned again in *M. W.* ii. 2. 311, "*Amaimon* sounds well; Lucifer, well; Barbason, well; yet they are devils' additions, the names of fiends."

315. the cross ... Welsh hook, a bill, or halberd, with a long spike at the end, and a sickle-shaped hook for hacking or catching hold of an enemy, or for lopping off boughs from trees and hedges; the hook, with the iron by which it was fixed into the staff, forming a cross with the handle and point. The custom of swearing upon the hilt of a sword, which in the same way formed a cross, is alluded to in *Ham.* i. 5. 147, "Nay, but *swear* it ... *Upon my sword*"; *W. T.* iii. 2. 125, "You here shall *swear upon this sword of justice*," etc.

320. pistol. An anachronism, the weapon not being in use in Hotspur's day.

323. So did ... sparrow, which (*sc.* hit it) he never did in the case of the sparrow.

328. O' horseback, ye cuckoo, what I praised him for, you simpleton, was for the speed at which he rode uphill, not for his speed in running away; cuckoo, a term of contempt from that bird's repetition of a single note.

332. blue-caps, a nickname for Scotchmen, due to the national blue bonnet or cap.

335. horrible afraid. For adjectives used as adverbs, see Abb. § 1.

337. three ... again, three other such enemies: fiend ... spirit ... devil, Falstaff appears to be parodying the expression "the world, the flesh, and the devil," *i.e.* temptations of worldly prosperity and sensual enjoyment, and suggestions of Satan.

342. if thou love me. Abbott, § 362, contrasts this with l. 262 above, "an thou lovest me," where Falstaff assumes the Prince's love as a *present fact*, while here he asks the Prince to do him a favour regarded as future, and as somewhat more *doubtful*.

345. my state, *i.e.* the chair of state with a canopy over it; originally used of the canopy alone; cp. *Macb.* iii. 4. 5, "Our hostess keeps her *state*."

346. cushion, cp. Heywood, ii. *King Edward the Fourth*, i. 1, "Then comes a slave, one of these drunken sots, ... Disguised

with a *cushion* on his head, A drawer's apron for a herald's coat,' etc.

348-50. *Thy state ... crown*, the chair of state, which you as a monarch should occupy is represented by a paltry stool, your sceptre by a worthless dagger, and your crown by a miserable bald head; *joined-stool*, or joint stool, a folding chair, a stool made with joints.

351. *the fire of grace*, the spirit of grace kindled at birth in a human soul; for *grace*, cp. *R. J.* ii. 3. 28, "Two such opposed kings encamp them still In man as well as herbs, *grace* and rude will."

354. *passion*, passionate emotion; a word frequently used by Shakespeare of any strong commotion of the mind, sorrow, love, etc.: *King Cambyeses' vein*, supposed to be an allusion to a play by Thomas Preston, called *A Lamentable Tragedy, mixed full of Pleasant Mirth, containing the life of Cambises, King of Persia*. Gifford, however, on Jonson, *The Poetaster*, iii. 1, says, "I suspect that Shakespeare (First Part of *Henry IV.*) confounded *King Cambyeses* with this *King Darius* [a play which Jonson is burlesquing]. Falstaff's solemn fustian bears not the slightest resemblance, either in metre, or in matter, to the *vein of King Cambyeses. King Daryus*, whose 'doleful strain' is here burlesqued, was a *pithie and pleasant enterlude*, printed about the middle of the sixteenth century."

356. *here is my leg*, thus I make my bow to your majesty; cp. *Cor.* ii. 1. 77, "You are ambitious for poor knaves' caps and *legs*."

357. *nobility*, as though he were addressing some of the nobles attending the court; the abstract for the concrete.

359. *Weep not ... vain*, perhaps a parody, as Farmer says, of a marginal direction in *King Cambyeses*, 'At this tale tolde, let the queen weep.'

360. *O, the father*, i.e. by God the Father: how he ... *countenance*! how capittally he keeps his countenance, maintains his gravity!

361. *tristful*, sorrowful; cp. *Hamlet*, iii. 2. 50, "With *tristful* visage"; there, as here, with mock solemnity.

362. *stop*, choke; so that, though the flood-gates are open, the rush of water cannot find its way out: *flood-gates*, barriers placed to dam up the volume of water in a river, through which, when opened or broken down, it hurries with double force; cp. *Oth.* i. 3. 56, "my particular grief Is of so *flood-gate* and o'er-bearing nature That it engulfs and swallows other sorrows, And it is still itself." For *stop*, Farmer conjectures *ope*.

365. *good pint-pot*, my good vendor of ale: *tickle-brain*, a

cant name for a species of strong liquor, applied to the Hostess as a vendor of it.

367-9. for though ... wears. This belief as to the camomile growing the faster the more it was trodden is frequently referred to in old writers; but, as Farmer points out, Shakespeare is here no doubt glancing at a passage in Lyly's *Euphues*, "Though the camomile the more it is trodden and pressed downe, the more it spreadeth; yet the violet the oftener it is handled and touched, the sooner it withereth and decayeth"; in *R. II.* v. 2. 46, "violets" is used for the young men adorning the king's court.

371. trick, trait, peculiarity; cp. *W. T.* ii. 3. 100, "The trick of's frown"; *K. J.* i. 1. 85, "He hath a *trick* of Cœur-de-lion's face."

374. pointed at, *sc.* by the finger of scorn.

374-6. Shall the blessed ... asked, it would be an indignity to the sun to ask how it comes that he plays truant and steals blackberries, but it is no indignity for people to ask how it comes that the heir to the throne of England plays the thief and steals purses; *micher*, primarily truant, then paltry thief; Clarke quotes Akerman's *Glossary of Provincial Words and Phrases*, "*Moocher*, a truant; a blackberry moucher. A boy who plays truant to pick blackberries"; of course there is here a pun on *sun* and *son*.

379, 80. this pitch ... defile, from *Ecclesiasticus*, xiii. 1, "He that toucheth *pitch* shall be *defiled* therewith."

382. passion, sorrow; see note on l. 354.

386. portly, of dignified port, carriage.

389-90. if that ... given, if it should prove possible that that man is of a lewd temperament.

391-3. If then ... Falstaff, if then I may judge of his character from his outward appearance, then I assert with confidence that, etc. The allusion is to *Matthew*, xiii. 33, "Either make the tree good, and his fruit good; or else make the tree corrupt, and his fruit corrupt: for *the tree is known by his fruit*"; and vii. 16, 7, "Ye shall know them by their fruits .. Even so every good tree bringeth forth good fruit: but a corrupt tree bringeth forth evil fruit": keep with, continue to associate with.

394. varlet, see not on ii. 2. 22, above.

395. this month, all this month.

398. dost it, *sc.* play the part of your king, your father.

400. rabbit-sucker, sucking rabbit: poulter, poulterer, seller of *poults*, from *F. poulet*, a chicken, a diminutive of *poule*, a hen. The modern reduplication *poulter-er* is unnecessary.

406, 7. nay, I'll tickle . prince, nay, if I am to play your part,

if I am to stand for such a reprobate as you are, I'll make you pay for it; nay, elliptical, nay, don't expect me to mince matters; for tickle, cp. *T. N.* v. i. 198, "if he had not been in drink, he would have tickled you othergates than he did."

409. look on me, come into my presence: Thou art ... grace, not merely craftily led astray, but swept along into the paths of wickedness as by a whirlwind.

411. A tun of man, an allusion not only to Falstaff's size, but to his habits. Steevens points out that Dryden has borrowed the expression in his *Mac Flecknoe*, 195, 6, "*A tun of man* in thy large bulk is writ, But sure thou art but a *kilderkin* of wit."

411, 2. converse with, associate with; the older and more literal sense of "converse": that trunk of humours, that vast receptacle of caprices, vagaries: the 'trunk' is literally the body of anything lopped of its members, branches, etc.; Lat. *truncus*, maimed, mutilated, but here the word is used in the sense of a chest, portmanteau, in which clothes, etc., are packed. Cp. *T. N.* iii. 4. 404, "the beauteous evil Are empty *trunks* o'er-flourished by the devil," i.e. those who are beauteous in person and yet evil in mind are but as empty trunks whose elaborate decoration is the work of the devil: that.. beastliness, a 'bolting-hutch' is a trough into which meal is 'bolted' or sifted; Shakespeare uses "bolted" for "refined," both literally and figuratively, e.g. *W. T.* iv. 4. 375, "the fann'd snow that's *bolted* By the northern blasts"; *Cor.* iii. 1. 322, "ill-schooled in *bolted* language"; but here what has passed through the sieve is not the finer part of the meal, but the draff, refuse, the 'beastliness,' pure and simple.

413. that swollen ... dropsies, that conglomeration of dropsical humours; 'dropsy,' a shortened form of 'hydropsy,' Gk. ὕδρωψ, dropsy, from ὕδωρ, water, the disease being an unnatural collection of serous fluid in the body which distends it and its limbs: bombard, properly a cannon or great gun, from F. *bombe*, a bomb; then used jocularly of a large leathern vessel for holding liquor; cp. *Temp.* ii. 2. 21, "yond same black cloud, yond huge one, looks like a foul *bombard* that would shed his liquor."

414. that stuffed ... guts, that enormous load of luggage made up of guts: cloak-bag, what we should now call a portmanteau, i.e. literally that which carries mantles. So, below, v. 4. 160, the Prince says to Falstaff, who is carrying the dead body of Hotspur, "Come bring your *luggage* nobly on your back," sc. as a porter carries luggage. In Middleton, *Your Five Gallants*, ii. 3. 250, Goldstone addresses Pursenet (whose name means a net, the ends of which are drawn together with a string, like a purse) "as good man *cloak-bag*."

414, 5. that roasted ... belly. It was customary at fairs and

such like festivities to roast an ox whole with a pudding in its belly as stuffing, and at Manning-tree, in Essex, famous for the richness of its pastures, and where the old Morality plays were often exhibited, Malone supposes such custom to have prevailed.

415, 6. **vice ... iniquity ... vanity**, all characters in the plays just mentioned; and probably, as Clarke observes, suggested to the Prince by the thought of Manning-tree.

417. **wherein is he good**, what is the use of him? in what does he excel?

419. **cunning**, skilful; like **crafty**, the word originally had no bad sense, but meant 'knowing,' as **crafty** meant skilled or knowing in a craft or trade; so we still speak of 'a good craftsman.' For the contrast and combination, cp. Webster, *The Malcontent*, v. 1, "and I now Will marry *craft with cunning*."

422. **take me with you**, let me accompany you in understanding, share your meaning with me; cp. *R. J.* iii. 5. 142, "Soft, *take me with you, take me with you*, wife," said by Capulet in astonishment at his wife's words. The phrase is frequent in the old dramatists, and as a variant Middleton, *No Wit, No Help*, etc., i. 3. 128, writes, "Pray, stay, and *take my horse along with you*."

433. **Pharaoh's lean kine**. A reference to Pharaoh's dream related in *Genesis*, xli. 2-4, "And behold there came up out of the river seven well favoured kine and fatfleshed; and they fed in a meadow. And, behold, seven other kine came up after them out of the river, ill favoured and *leanfleshed* .... And the ill favoured and leanfleshed kine did eat up the seven well favoured and fat kine"; interpreted by Joseph, *vv.* 29, 30, of seven years of plenty followed by seven years of famine.

439. **banish plump ... world**, if you banish plump Jack, you may as well banish the whole world.

441, 2. **with a ... watch**, accompanied by a huge posse, attendance, of constables.

446. **Heigh, ... fiddlestick**. The earlier quartos give this speech to the Prince, the folio and the later quartos to Falstaff, and it seems more appropriate in the latter's mouth. The meaning here of the expression **the devil ... fiddlestick** is 'here's a pretty to-do, 'here's a fuss about nothing,' but it was a proverbial saying variously applied.

450, 1. **never call .. so**. Staunton remarks, "This speech has never been explained. The key to it, we believe, is, that when the hostess asks, 'Shall I let them in?' the Prince boldly replies by gesture, 'Yes,' which so alarms Falstaff that he breaks forth,

first imploringly, 'Dost thou hear, Hal?' and then with vehemence, 'Never call,' etc., *i.e.* you are constantly playing the madcap, but if you admit the sheriff and his officers, you will show that your play is reality."

453. I deny your major, *i.e.* major premiss. Ritson thinks there is a pun here upon *major* and *mayor* (the former word being sometimes used for the latter) with reference to *sheriff* in the next clause: so, very good.

454. become, suit, adorn, do credit to: a cart, *sc.* in which he would be taken to execution.

457. the arras, the tapestry with which rooms were of old hung; so called from Arras, a town in Artois, France, the chief seat of the tapestry manufacture; cp. *Hamlet*. ii. 2. 163, where Polonius ensconces himself to mark the encounter between his daughter and Hamlet. The arras, though originally fixed to the wall, was afterwards hung on a frame at a distance from it which would allow of a man being concealed behind.

458. Now, ... conscience, now, my masters, let us show a brave face and a good conscience in meeting the sheriff and his officers; my masters, a term of courtesy sometimes used even to inferiors.

459. but their date is out, Falstaff seems to use the words equivocally, 'but it is long since I had them,' and 'but such things are now quite out of date.'

STAGE DIRECTION. Exeunt all except the Prince and Peto. Johnson suggests that for Peto we should read *Poins*, giving to the latter the speeches assigned during the remainder of the scene to the former, and changing the name in the last line but one. It certainly seems more likely that the Prince's companion here, as in the scene of the robbery, should be Poins, and that to him rather than to Peto he should promise an honourable place in the coming war. In *Pt. II.* also it is Poins, not Peto, who is the Prince's frequent companion.

463. A hue and cry, an outcry against a thief, demanding his capture; hue, from O. F. *huer*, to hoot, shout.

471. by to-morrow dinner-time, *i.e.* about or before noon.

473. withal, when used as a preposition = with, always in Shakespeare at the end of the sentence.

480. I think ... morrow, you might have said 'good morrow,' *i.e.* morning, for it is, I think, morning by now.

481. I think it be, see note on ii. 1. 13, above.

482. Paul's, St. Paul's Cathedral.

491. Item, "a separate article or particular. The modern use of *item* as a substantive is due to the old use of it in enumerating particulars. Properly it is an adverb meaning 'also' or



'likewise'...from Lat. *item*, in like manner, likewise, also ... (Skeat, *Ety. Dict.*).

494. *Anchovies*, affected by Falstaff as inducing thirst; so in *T. N. i. 5. 129*, the drunkard, Sir Toby, curses the pickled her-rings he had eaten as provocatives to drinking.

496. *ob.*, *i.e.* *obolus*, a halfpenny; properly a small Greek coin, the sixth part of a drachm, and worth rather more than three halfpence of our money.

499. *at more advantage*, when we have had more leisure; at a more favourable opportunity.

502. *a charge of foot*, the command of a body of infantry.

503. *twelve-score*, *i.e.* twelve score yards; the common phraseology of the time in archery; cp. *Pt. II. iii. 2. 52*, "a' would have clapped i' the clout at *twelve score*; and carried you a forehand shaft a fourteen and fourteen and a half."

504. *advantage*, interest; cp. *M. I. i. 3. 71*, "Methought you said you neither lend nor borrow Upon *advantage*."

### ACT III. SCENE I.

STAGE DIRECTION. *Bangor*, in Wales: *Glendower*, son of Griffith Vaughan, who married Elena, grand-daughter of Llew-ellyn, the last prince of North Wales. "His resentment at the murder of his royal inaster [Richard II., whose 'esquire of the body' he was, and], to whom he was strongly attached, and the rudeness with which Henry's Parliament treated his petition for redress, when Reginald Lord Grey de Ruthyn seized his estates, combined to make Glendower enter readily into the plans of Mortimer and Hotspur to place their nephew the Earl of March on the throne, instead of the 'ingrate and canker'd Bolingbroke.' ... It is supposed that he died Sept. 20, 1415 ... Shakespeare places his death much too early ... it is evident that he outlived Henry IV., for a writ of 3 Henry V. directs Gilbert, Lord Talbot, to treat for Owen Glendower's return to his allegiance" ... (French, *S. G.*).

1. *the parties sure*, the parties to the agreement are to be depended on.

2. *induction*, the beginning of our project; especially used of the introduction to a play, as *e.g.* the Induction to *Pt. II.* of this play and to *The Taming of the Shrew*: full of prosperous hope, full of the hope of success, such hope as gives us ample reason to feel sanguine of the result.

8. *For*, I call you Hotspur instead of Percy, because it is a name which I am rejoiced to think frightens the king whenever he hears it.

13. I cannot blame him, said with the complacent egotism that marks Glendower throughout.

15. *cressets*. Properly a vessel of iron, with the top open and the sides formed of bars, in which inflammable materials were burnt, especially to serve as a beacon; cp. *Paradise Lost*, i. 726-30, "from the arched roof, Pendent by subtle magic, many a row Of starry lamps and blazing *cressets*, fed With naphtha and asphaltus, yielded light As from a sky"; from O. F. *crasset*, *croiset*, a cruet, crucible.

16, 7. The frame ... coward, the huge frame of the earth, to its very foundations, shivered like a coward in a fit of terror; *Shaked*, a form occurring again in *Temp.* ii. 1. 319. Steevens points out that Shakespeare has amplified Holinshed's narrative, "Strange wonders happened at the nativity of this man; for the same night he was born, all his father's horses in the stable were found to stand in blood up to their bellies." Malone adds that in 1402 a blazing star appeared which the Welsh bards represented as portending good fortune to Glendower, and that Shakespeare seems to have transferred its appearance to the time of that person's nativity.

27. *Diseased nature*, nature troubled with some passing illness.

29. *pinch'd*, griped.

32. *beldam*, old crony; properly nothing more than *belle dame*, fair lady, in which sense Spenser uses the word. Malone compares *V. A.* 1046-8, "As when the wind, imprison'd in the ground, Struggling for passage, earth's foundation shakes, Which with cold terror doth men's minds confound."

34. *Our grandam earth*, this old lady, the earth; *distemperature*, uneasiness; cp. below, v. 1. 3.

35. *of*, at the hands of, from.

36. *these crossings*, such contradictions as you have used.

39. *The goats ... mountains*, characteristic of Glendower as a Welshman; Wales, as a hilly country, abounding in that animal.

40. *Were strangely ... fields*, Pope proposed *in* for *to*, but *to* points to the reverberation of the cries of the frightened herds as they struck the equally frightened fields.

44. *clipp'd in with the sea*, enclosed by the sea, living in a country bounded by the sea.

45. *chides*, roars about; cp. in the sense of resounding, *H. V.* ii. 4. 125, "That caves ... Shall *chide* your trespass and return your mock In second accent of his ordnance."

46. *which*, less definite than *who*; see Abb. § 266: *read to me*, give me instruction.

47-9. *And bring ... experiments*, and produce him of merely

mortal birth that can follow my steps in the toilsome paths of art, or keep up with me in the deep mysteries of my researches.

53. *vasty*. Abb. § 450, thinks that this word here and in *H. V. Prol.* 12, "The *vasty* fields of France," is perhaps derived from the noun *vast*; but cp. *crudy*, *Pt. II.* iv. 3. 106, "dries me there all the foolish and dull and *crudy* vapours," and *hugy* used by both Marlowe and Peele.

56. *to command*, to obtain power over, so as to be able to summon him to do your work.

59. *tell truth ... devil*, a very old proverb.

60. *If thou have*, the subjunctive indicating doubt; see Abb. § 363.

63. *unprofitable chat*, talk which has nothing to do with the matter in hand, and of which no good can come.

64. *made head*, brought an armed force; cp. *Cor.* iii. 1. 1, "Tullus Aufidius then had *made new head*"; *Cymb.* iv. 2. 139.

65. *power*, see note on i. 3. 262, above.

67. *Bootless*, without his having gained anything by his attempt; here a trisyllable; see Abb. § 484.

68. *Home without boots*, of course punning on *Bootless*.

69. *How 'scapes he agues*, *sc.* if he engages in such foolish projects.

71. *According ... ta'en*, according to the arrangement made between us; cp. *R. II.* v. 1. 53.

73. *Into ... equally*, into three equally divided portions.

74. *hitherto*, up to this point; showing it on the map.

75. *is to ... assign'd*, is assigned to me as my share.

79. *lying ... Trent*, *i.e.* with the Trent as its southern boundary.

80. *indentures*, see note on i. 3. 87, above: *tripartite*, in triplicate.

81. *interchangeably*, each party having signed the three several 'counterpanes,' as the sheets were called, of the document; a legal term in common use where more than one signature was appended to a deed.

86. *As is appointed us*, as has been determined for us.

87. *father*, *i.e.* in-law.

89. *you may*, not 'you may possibly have done so,' but 'you will have been able to do so'; the original sense of *may* being 'to be able.'

92. *in my conduct*, in my escort, under my protection.

93. *steal ... leave*, steal away without taking leave.

96. **moiety**, share; as frequently in Shakespeare, though properly 'half,' Lat. *medietas*, from *medius*, half.

98. **comes ... in**, here and in the next line **me** means 'to my injury'; see Abb. § 220; **cranking**, winding; cp. the substantive in *Cor.* i. 1. 141.

100. **cantle**, piece; literally 'corner'; from "Old Norman French *cantel* ... med. Lat. *cantellus*, diminutive of *cant*, *canto*, *cantus*, corner ... (1) a nook and corner ... (2) a corner or other portion cut or sliced off ... (3) a section, or segment ... (4) a part, a portion" ... (Murray, *Eng. Dict.*); now in use only as the projecting back part of a cavalry saddle; cp. *A. C.* iii. 10. 6, "The greater *cantle* of the world is lost With very ignorance." Dekker, *The Whore of Babylon*, i. 1. 9, uses the word as a verb, "That this vast globe terrestrial should be *cantled*, And almost three parts ours." The Trent, if it had continued its course straight eastward would have discharged itself into The Wash, instead of joining the Humber to the south of Hull.

101. **in this place**, i.e. near Burton, from which place it begins to flow in a northerly direction.

102. **smug**, smoothly flowing; generally used of persons in the sense of neat, trim, spruce, and as a rule in a contemptuous way.

103. **fair and evenly**, i.e. fairly and evenly, in a direct course; so that he shall not be deprived of any portion properly belonging to him; for this ellipsis of the adverbial inflection, see Abb. § 397.

104. **indent**, indentation, eating into my proper portion.

105. **To rob ... here**, to rob me of so much fertile land: **bottom**, properly low-lying land, valley.

108, 9. **runs me up ... side**, winds in a southerly direction to your advantage and to my loss; see note on l. 98.

110. **the opposed continent**, i.e. Mortimer's share.

112. **a little ... here**, a little expense will divert its flow from its present channel; **trench**, literally 'cut,' from F. *trencher*, to cut, then to cut a furrow or channel.

113. **And on ... land**, and so include in Percy's share this cape on the north side. The conspirators are represented as having but a vague idea of the geography of their country and of the cost of diverting the course of a river.

114. **straight and even**, see note on l. 103. Various conjectures have been made to amend the metre here; 'straightly and evenly,' Capell; 'all straight and evenly,' Collier; 'straight, fair, and evenly,' Cartwright.

122. **framed to the harp**, composed and set to music for the harp.

123. ditty, poem, piece of verse, generally of a plaintive nature; Lat. *dictatum*, a thing dictated for writing.

124. the tongue, the English language: a helpful ornament, the help of metre in expressing thought.

129. these same ... ballad-mongers, these ballad-mongers that one knows so well; with the contemptuous emphasis so often conveyed by *this same*, *these same*.

130. a brazen canstick turn'd, a brazen candlestick in the process of being shaped in a turning-lathe; canstick, an old spelling of 'candlestick.' Steevens quotes *A New Trick to Cheat the Devil*, 1636, "As if you were to lodge in Lothbury, Where they turn brazen candlesticks." Lothbury is still the district of pewterers and candlestick-makers.

132. nothing on edge, in no wise on edge (in comparison with, etc.); for nothing, used adverbially, see Abb. § 55.

133. mincing, affected, fanciful.

134. the forced gait ... nag, the gait of a horse compelled by whip and spur to jog on however weary, not the natural springy motion of a fresh and spirited animal.

135. Come, ... turn'd, never mind what I have said, the course of the Trent shall be diverted as you wish.

139. I'll cavil ... hair, I'll raise every objection, however frivolous, about a matter of the most trivial nature.

142. I'll haste the writer, I will hurry the clerk who is making out the indentures: withal, moreover.

143. Break with ... hence, introduce the subject of your leaving in such a way as not unnecessarily to alarm them; cp. *M. A.* i. 1. 328, "Then after to her father will I break"; *K. J.* iv. 2. 227.

147. I cannot choose, I cannot help doing so: sometime and sometimes are used convertibly by Shakespeare.

148. 9. With telling ... prophecies. "So Holinshed, 'This [the division of the realm among Mortimer, Glendower, and Percy] was done (as some have sayde) through a foolish credite given to a vaine prophecie, as though King Henry was the *molde-warpe* accursed of God's owne mouth, and they three were the *dragon*, the *lion*, and the *wolfe*, which should divide this realm between them'" (Malone). Here the words "accursed of God's owne mouth," the "dragon," "lion," and "wolfe," are from a passage in Sackville's *Mirror of Magistrates*, quoted by Steevens, in which Glendower is introduced speaking of himself as instigated to rebellion by a prophet; *moldwarp*, mole; "the

animal that casts up mould on earth, in allusion to mole-hills. From M. E. *molde*, mould; and *werpen*, to throw up, modern English to *warp* ...” (Skeat, *Ety. Dict.*): Merlin, the soothsayer of the Arthurian legend.

152. A couching ... cat, ‘couching’ and ‘ramping,’ or ‘couchant’ and ‘rampant,’ i.e. lying down, and rearing for a spring, are heraldic terms.

153. *skimble-skamble* stuff, wild nonsense; *skimble-skamble*, formed by reduplication from *scamble*, to struggle (cp. *M. A.* v. l. 94, *H. V.* i. l. 4), in the same way as ‘hurly-burly,’ ‘hugger-mugger,’ etc., etc.

154. As puts ... faith, as makes me lose all faith in him and his projects.

155. held me, kept me listening.

157. lackeys, servants, agents; O. F. *laquay*, a footboy, footman: go to, an expression more frequently used in reproach, sometimes in encouragement.

161. With cheese and garlic, sc. as my only food: far, far rather.

162. cates, delicacies; originally *acates*, things purchased, from O.F. and Norman *acat*, purchase.

163. any summer-house, any retreat however pleasant. These summer-houses were especially the retreats built by citizens of London in the suburbs as resorts in the hot weather, and often as places for carrying on intrigues.

165, 6. profited ... concealments, who has attained great proficiency in the secrets of nature; for profited, in this sense, cp. *L. L. L.* iv. 2. 77, “their sons are well tutored by you, and their daughters *profit* very greatly under you”; and the substantive *profit* in *A. Y. L.* i. l. 7, “My brother Jaques he keeps at school, and report speaks goldenly of his *profit*.”

169-71. He holds ... humour, he has a great respect for you and your characteristic qualities, as shown by the restraint he puts upon himself in not answering you with the violence that his nature prompts him to when you irritate him, as you so often do.

174. Without ... reproof, without encountering personal violence and angry words.

175. it, sc. this habit of irritating him.

176. too wilful-blame, too wilfully-blameable. Nares quotes Harrington, *Epigrams*, i. 84, “Blush and confess that you be *too blame*,” as a proof that *too blame* was “a current expression.” But in this instance ‘*too blame*’ seems nothing more than the old spelling of ‘to blame,’ the gerund having the force of a passive, as in ‘this house to let,’ while in the text *too* is apparently used

in its ordinary intensive sense, and there is no reduplication of *too*=*to* that would give the passive force to *blame*. More probably the explanation is that we have an ellipsis of the suffix *-able*, due to the idea of such suffix being already expressed by *-ful* in *wilful*. For such ellipses, see Abb. §§ 397, 8. In *K. J.* v. 2. 124, "The Dauphin is *too wilful*-opposite," and *W. T.* i. 2. 255, "If ever I were *wilful*-negligent," *wilful* has the adverbial force, but is compounded with an adjective.

178. To put ... patience, to drive him beyond all endurance.

181. And that's ... you, and that is the utmost credit you can derive from this habit of provoking irritable men.

182. present, show, wear the appearance of.

183. government, proper self-restraint.

184. opinion, opinionativeness, conceit.

188. Beguiling ... commendation, robbing them of that praise they would otherwise receive.

189. Well, ... speed! well, you have given me my lecture: may the good manners, whose virtue you so preach up, stand you in good stead when you are in a difficulty! the original sense of *speed* is success or help.

190. Here come ... leave, here come our wives, and *therefore* we may as well, etc.

191. spite, vexation, mortifying circumstance.

194. She'll be ... too, she declares that if you are to be a soldier, she too will be one.

196. conduct, see note on l. 92, above.

197. here, in this matter: harlotry, vixen; abstract for concrete; cp. *R. J.* iv. 2. 14.

199-201. that pretty ... in, I understand only too well what is expressed by the tears that flow from your swollen eyes; heavens, in reference to their beautiful blue and to rain falling from heaven.

202. parley, generally a conference between enemies with a view to coming to terms.

204. a feeling disputation, a conversation carried on by the sense of feeling, touch; with a quibble on the sense of *feeling*=heartfelt. So in *Lear*, iv. 6. 152, where the blind old king says "I see it *feelingly*," there is probably the same quibble.

206. Till ... language, *i.e.* never.

207. highly penn'd, written in the loftiest strain of poetry.

209. division, in music "a variation of melody upon some given fundamental harmony" (Dyce); cp. *R. J.* iii. 5. 29, "Some say the lark makes sweet *division*." There may be here, as

Malone thinks, a compliment intended to Queen Elizabeth, who was a performer on the lute and the virginals.

210. **melt**, show any tendency to yielding: **then ... mad**, her importunity will know no bounds.

211. **I am ... this**, my ignorance of what she says is complete, though I understand well enough what her tears mean.

212. **wanton rushes**, luxurious rushes; the wantonness being in those who used them, not in the rushes themselves. Before carpets were an article of furniture it was customary to strew rooms with rushes, and our old writers abound in references to them.

215. **crown**, enthrone as lord; cp. *T. N.* v. 1. 131, "But this your minion, whom I know you love, .. Him will I tear out of that cruel eye Where he sits *crowned* in his master's spite."

217-20. **Making ... east**. Johnson says this means "She will lull you by her song into soft tranquillity, in which you shall be so near sleep as to be free from perturbation, and so much awake as to be sensible of pleasure; a state partaking of sleep and wakefulness, as the twilight of night and day." Admitting the beauty of the idea, I doubt whether the meaning is anything more than that the difference shall be as complete as that between the hour before dawn (proverbially the darkest of the night) and the daylight: **wake**, a substantive, as in *Lear*, iii. 2. 34, "turn his sleep to *wake*": **the heavenly-harness'd team**, the car and horses of Phœbus, the Sun-god.

222. **book**, articles of agreement; the indentures mentioned in l. 141. Cp. *Cymb.* v. 4. 133.

227. **thou art perfect ... down**, you are well used to this kind of thing.

230. **I perceive**, *sc.* from his obeying Glendower's command to send musicians; not of course that Percy really believes the music to be due to the devil's agency.

231. **humorous**, so full of caprices, merry fancies, but with an allusion to the excitability of Welshmen; cp. *Cor.* ii. 1. 51, "I am known to be a *humorous* patrician."

233, 4. **Then should you ... humours**, either intentionally or unintentionally, Lady Percy misapplies her husband's words in which it is not humours and music that are connected, but humours and the temperament of Welshmen.

236. **Lady**, a name often given to a brach, *i.e.* a bitch: **howl in Irish**, *i.e.* unmusically; cp. *A. Y. L.* v. 2. 119, "Pray you, no more of this: 'tis like the howling of *Irish wolves* against the moon."

240. **Neither ... fault**, no, I will not do that either, it is a



woman's common fault and therefore not suited to a man; a sarcasm at the talkativeness of women.

244. in good sooth, in good truth, assuredly.

245. Heart! *i.e.* by my heart! a petty oath.

246. comfit-maker, confectioner; *comfit*, a sweetmeat, from Lat. *conficere*, to prepare, manufacture, through O. F. *comfit*, confected, preserved: Not you, Collier reads 'yours'; Lettsom conjectures 'I'; Hudson, 'mine.'

248. givest...oaths, confirm your oaths with such flimsy terms; sarcenet, a fine thin silk originally made by the Saracens, whence the word.

249. As if...Finsbury, as though you were a citizen's wife; Finsbury fields, in the outskirts of London, being a common resort of London citizens. Cp. Jonson, *E. M. I. H. H.* i. 1, "Because I dwell at Hogsden, I shall keep company with none but the archers of *Finsbury*, or the citizens that come a-ducking to Islington ponds! A fine jest, i' faith! 'Slid, a gentleman mun show himself like a gentleman."

251. A good...oath. "Very characteristic of Harry Percy is his wishing his wife to abjure mincing oaths, and to come out with good round sonorous ones. Her Majesty Queen Elizabeth's wonted imprecations were of this kind; and some of them, recorded as being familiar in her mouth, were of a character sufficiently potential to become the lips of the daughter of Henry VIII., and to warrant the dramatist in making Hotspur say, '*Like a lady, as thou art*' to his wife" (Clarke): in sooth, cp. Jonson, *The Poetaster*, iv. 1, "nor your *city-mannerly* word *forsooth*, use it not too often in any case"; and *The Penates*, "You sip so like a *forsooth of the city*." Also Fletcher, *The Woman's Prize*, ii. 2, "You must just think your word...or such Sunday oaths."

252. protest, a word used of petty and affected oaths: pepper-gingerbread, highly-spiced gingerbread, *i.e.* the makers of that kind of confectionery.

253. To velvet guards and Sunday-citizens, to the wearers of such finery as the citizens were fond of displaying on holidays; guards, *i.e.* trimmings, facings, are frequently mentioned by Shakespeare.

256, 7. 'Tis the next way...teacher, "*i.e.* he who makes a common practice of singing, reduces himself to the condition either of a tailor, or a teacher of musick to birds" (Malone); comparing *T. N.* ii. 3. 97, "Do ye make an alehouse of my lady's house that ye squeak out your *cozier's catches*" (*i.e.* tailors' songs) "without any mitigation or remorse." Tailors from their sedentary occupation were much given to singing. Stevens

quotes Beaumont and Fletcher, *The Knight of the Burning Pestle*, ii. 8, "Never trust a *tailor* that does not *sing* at his work; his mind is on nothing but filching"; next way, nearest way.

258. coming on, *sc.* to the room to which he retires.

## SCENE II.

1. give us leave, be good enough to leave us in privacy; see note on i. 3. 20.

3. presently, very shortly.

4. will have it so, has decreed.

5. some displeasing ... done, some shortcomings I have been guilty of in serving him.

6. in his secret doom, according to his secret purpose: my blood, my children, here the Prince, his son; cp. *J. C.* i. 1. 56, "That comes in triumph over Pompey's blood," *i.e.* his sons.

8. in thy ... life, in the passages of thy life, in your course of life; cp. *A. C.* iv. 6. 39, "My latter part of life," *i.e.* the latter part of my life; *Hamlet* i. 4. 73, "your sovereignty of reason," *i.e.* the sovereignty of your reason; and see Abb. § 423.

9-12. mark'd ... mistreadings, marked out as the instrument by which heaven will condignly punish my wanderings from the path of rectitude: Tell me ... Could, now, if it were not so, could, etc.

13. such lewd ... attempts, such low and unworthy enterprises; lewd in earlier use meant belonging to the laity, then untaught, ignorant, as opposed to the clergy.

15. As thou ... to, as you are linked to in such close union; for match'd, cp. above, i. 1. 49. In grafting, the bud of a tree or plant which it is wished to propagate is securely fastened to the stem of another tree or plant with which after a time it becomes one: properly speaking, the verb is to *graft*, the later form *graft* being the p.p. *grafted*, *graft*, turned into a verb in the infinitive; from Lat. *graphium*, a style or iron pen for writing with, from Gk. *γράφειν*, to write, then a slip or young shoot from its resemblance to the shape of a pointed pencil. In *Macb.* iv. 3. 51, we have *grafted* as the p.p., but in *R. III.* iii. 7. 127, the more correct form *grafted*, "Her royal stock *grafted* with ignoble plants," where the figure is the same as in the text.

16. Accompany ... blood, go hand in hand with your high birth.

17. And hold ... heart, and be on a level with your desires, - instead of those desires soaring, as they should do in a prince, above habits and practices of so degraded a nature; cp. *T. N.* ii. 4. 32, "So sways she *level* in her husband's heart."

18. So please your majesty, if your majesty will allow me to say so; if, with all deference to you, I may be permitted to say so.

19. Quit, exculpate; cp. *A. F. L.* iii. l. 11, "Thy lands ... do we seize into our hands, Till thou canst *quit* thee by thy brother's mouth Of what we think against thee."

20. doubtless, confident.

22. extenuation, lightening of the load; literally, thinning, fining down.

23. As, as that; the construction being continued by "I may," l. 26: reproof, refutation.

24. Which oft ... hear, such tales as men in your exalted position cannot help hearing at times; a parenthetical clause, devised, l. 23, going with By, l. 25.

25. smiling pick-thanks, fawning wretches who stoop to anything in order to win the thanks of those in high place.

27-9. I may ... submission, I may, upon honest confession and submission to your will, find pardon for the unworthy vagaries and irregularities of which, as has been truly alleged against me, I in the flush of youth have been guilty.

30. affections, inclinations, propensities.

30-1. which do hold ... ancestors, which, instead of soaring to the loftiest height in pursuit of worthy game, keep close to earth and seek ignoble prey. His ancestors were falcons "towering in their pride of place," Henry, "the mousing owl" hunting for vermin; for the metaphor, cp. *H. V.* iv. l. 112, "though his *affections* are higher mounted than ours, yet when they stoop, they stoop with the like *wing*."

32, 3. Thy place ... supplied. The Prince was dismissed from his place as President of the Council, and the Duke of Clarence appointed in his stead, in consequence of his striking Chief Justice Gascoigne in open court; but this, as Malone points out, occurred some years after the Battle of Shrewsbury, which takes place at the end of this play.

36. The hope ... time, the hopes and expectations that were cherished of the noble deeds you would perform when you came to years of discretion. Delius takes *thy time* as = the age in which you live.

38. do, if this is the genuine reading, the soul ... man must be taken as = all men in their souls. Rowe and Dyce read *does*, the Camb. Edd. *doth*.

40. So common-hackney'd, so vulgarized; a *hackney* is a horse let out for hire, and hence *hackneyed* means what is used, or can be used, by anyone; figuratively we use the word of things,

not of persons, and most commonly in the expression, 'a *hackneyed* phrase.'

42. *Opinion*, the repute in which I was held.

43. *possession*, the possession of the crown; abstract for concrete.

45. A fellow ... *likelihood*, a poor insignificant creature in whom there was no probability of his rising to eminence.

50. I stole ... *heaven*. The best explanation of this line, which has exercised the commentators so much, is that given by Gifford on Massinger, *The Great Duke of Florence*, ii. 3. 152, where the expression is borrowed in describing Giovanni; "the plain meaning of the phrase is that the affability and sweetness of Giovanni were of a *heavenly* kind, i.e. more perfect than was usually found among men; resembling that divine condescension which excludes none from its regard, and therefore immediately derived or *stolen* from heaven, from whence all good proceeds ... in a word, to *steal*, here, and in many other places, means little else than to win by importunity, by imperceptible progression, by gentle violence, etc."

52. *did pluck*, compelled them to give.

56. *a robe pontifical*, the Pope's full dress being worn only on great occasions, special ceremonies. For the transposition, see Abb. § 419.

58. *Seldom but sumptuous*, rarely displayed, but on those rare occasions seen in all its splendour; *seldom*, here an adjective, as in *Sonn.* lii. 4, "blunting the fine point of *seldom* pleasure."

59. *wan*, the only passage in which Shakespeare uses this form of the past tense, though it is not uncommon in his contemporaries: such *solemnity*, the stateliness seen at some high festival; so *solemn* and *solemnity* are often used of weddings, high feasts, etc.

60. *he ambled*, for the redundant pronoun, see Abb. § 243.

61. *bavin*, brushwood, which burns fiercely, but soon goes out; here used with an adjectival sense; cp. Lyly's *Euphues*, "Yet will you commonly object ... that the *Bavin*, though it burne bright, is but a blaze"; Marston, *Eastward Ho*, i. 1. 74, "a hundred such crackling *bavins* as thou art"; Dekker, *Old Fortunatus*, "these billets, these faggots and *bavins*."

62. *carded his state*, debased his high position by unworthy association. Steevens has shown by various quotations that to *card* was frequently used as = to mix, but the origin of the phrase is doubtful. Grant White follows Collier in reading '*discarded state*.'

63. *capering*. The first quarto gives *capring*, i.e. capering;

the rest of the old copies *carping*, i.e. taunting, impudently jesting.

65-7. And gave ... comparative, and, with the result of lowering the name of king, condescended to laugh at the jests of impudent boys, and to exchange thrusts of wit with every beardless youth who dealt in repartee; countenance, as in i. 2. 27, "under whose *countenance* we steal," is used equivocally in the literal and the figurative senses, (1) face, (2) approval, sanction; for comparative, here used as a substantive, = a dealer in comparisons, cp. i. 2. 73, "Thou hast the most unsavoury *similes*, and art indeed the most *comparative*, rascalliest, sweet young prince."

68. Grew ... streets, was seen everywhere and with everyone.

69. Enfeoff'd ... popularity, "gave himself up absolutely and entirely to popularity. A *feofment* was the ancient mode of conveyance, by which all lands in England were granted in fee-simple.... Every deed of feofment was accompanied with *livery of seisin*, that is, with delivery of corporal possession of the land or tenement granted in fee" (Malone).

75. as the cuckoo ... June. The cuckoo returns to England from warmer climates usually late in April or early in May, and its cry is then noticed, but by June it has become so common as not to be regarded.

76-8. with such ... gaze, with eyes that, being weary of so common a sight, look upon it with a careless, uninterested gaze; community, not elsewhere in Shakespeare in this sense of commonness.

80. in admiring eyes, in eyes which in consequence of its rareness then admire it.

81. drowsed, looked in a sleepy way. Cp. Marston, *The Fawn*, v. 1. 173, "We slight and dully view the lamp of heaven, Because we daily see 't, which but bereaved, And held one little week from darken'd eyes, With greedy wonder we should all admire."

82. 3. Slept . adversaries, hardly took any heed of his presence, or regarded him with the gloomy looks that men turn upon their enemies; for cloudy, cp. *Macb.* iii. 6. 41, "with an absolute 'Sir, not I,' The *cloudy* messenger turns me his back."

85. in that very line, in the very same file, rank; cp. i. 3, 168, "To show the *line* and the predicament Wherein you range."

87. With vile participation, owing to your allying yourself with such low companions.

88. a-weary, thoroughly weary; the prefix *a-* represents a corruption of the A.S. intensive *of*.

90, 1. Which now .. tenderness, which eye, much to my annoyance, is now blinded with tears of foolish tenderness.

93. Be more myself, show myself more worthy of my birth and breeding.

94. to this hour, in reference to this present time.

97. to boot, besides ; A.S. *bót*, profit, advantage.

98, 9. He hath ... succession, the claim which his worth gives him to high place in the state is more real than the shadowy right to the throne which your birth gives you. The later copies have a comma after *thou*, and some editors seem to take the shadow of succession as in apposition with that pronoun, *i.e.* you, who are no better than a shadow of succession, a phantom successor without the substance of kingly dignity. But it appears clear that the qualification of each is contrasted ; one has a worthy interest, the other nothing more than a shadowy claim. For interest to, cp. *K. J.* v. 2. 89, "Acquainted you with *interest* to this land."

100, 1. For of no right ... realm, for, without having any legal right to the throne or even any show of such right, he fills the realm with armed forces enlisted to assert his claim ; harness, armour, as often, and so armed men.

103. being no more ... thou, owing no more to the teaching of years than you do ; having no greater experience than yourself. In reality Hotspur was about twenty years the prince's senior.

105. bruising arms, armour in which their limbs, old and unused to such a dress, are cramped and bruised.

106, 7. What ... Douglas ! We should now say 'What never-dying honour hath he *not* got,' etc., *i.e.* he has won any amount of imperishable fame from his contests with the renowned Douglas.

107-11. whose high ... Christ, who by his deeds of lofty valour and his martial encounters has acquired in the eyes of all capable of estimating them a pre-eminence of reputation throughout Christendom ; the high deeds and the great name which is the result of them is taken as one idea, and hence the singular Holds.

112. swathing, an older form of *swaddle*, to wrap in a band ; the later copies gives *swathing*, which most modern editors prefer.

115. Enlarged, set at liberty.

116. To fill ... up, in order by so doing to swell to the uttermost the cry of defiance against us ; the metaphor is from hunting, and deep indicates the deep-mouthed baying of a full pack of hounds ; cp. *Oth.* ii. 3. 379, 70, "I do follow here in the

chase, not like a hound that hunts, but one that *fills up the cry*," though *cry* there means the pack giving tongue.

120. **Capitulate**, are drawing up terms, articles, to be offered for our acceptance ; from Low Lat. *capitulum*, a chapter, diminutive of *caput*, a head : **are up**, are in insurrection.

123. **Which art ... enemy**, you being in reality the worst of all my enemies ; **dearest**, frequently in Shakespeare to express anything nearly touching the heart in whatever way.

124. **Thou**. "After a conjunction and before an infinitive we often find *I, thou*, etc., where in Latin we should have 'me,' 'te,' etc. The conjunction seems to be regarded as introducing a new sentence, instead of connecting one clause with another. Hence the pronoun is put in the nominative, and a verb is, perhaps, to be supplied from the context" (Abb. § 216) ; **Thou**, the usual form of address from fathers to sons, to which rule *you*, in l. 118, is, according to Abbott, perhaps the only exception : **vassal fear**, unworthy fear of Percy's being the stronger, fear such as only low-born fellows would feel.

125. **Base inclination**, inclination due to selfish consideration of his own interests : **the start of spleen**, impulses of ill-will against his father.

126. **under Percy's pay**, in Percy's pay and under his standard.

127. **To dog ... frowns**, to fawn upon him like a dog, and like a dog to cower down at his anger ; **curtsy**, to show obedience ; a contracted form of *courtesy*.

132. **I will redeem ... head**, I will atone for all my errors, and purchase back the good opinion I have forfeited, by striking down Percy in the field of battle ; see below, v. 4. 48, where his promise is fulfilled, and the king says, "Thou hast *redeem'd thy lost opinion*, And show'd thou mak'st some tender of my life, In this fair rescue thou hast brought to me."

135. **all of blood**, stained from head to foot with the blood of those I have slain.

136. **favours**, features ; as in *Lear*, iii. 7. 40, "With robbers' hands my hospitable *favours* You should not ruffle thus" ; more frequently in the singular.

137. **Which, wash'd away**, the washing away of which.

138. **lights**, dawns.

139. **this same ... renown**, this spoilt darling of honour and renown whom you so glorify.

141. **unthought-of**, of whom you think so meanly.

142. **For, as for**, in regard of.

145, 6. That I ... indignities, that I shall transfer to this youth from the north all my unworthiness and tear from him all the reputation of which he is now so proud.

147. factor, agent for getting in my revenue of glory.

148. To engross up, to amass, collect in a lump sum. Cp. Heywood, *The Fair Maid of the West*, iii. 1, "you have ta'en Much honour from me, and engrossed it all To your own fame"; *The Iron Age*, Pt. I. ii. 1, "I'd have thee know thy fame is not thine own, But all engrossed for me."

150. render ... up, as a steward renders up to his master, giving an account of his stewardship. Cp. *Macb.* i. 6. 25-8.

151. the slightest ... time, the smallest homage so far paid to him.

155, 6. I do beseech ... intemperance, I earnestly entreat that your majesty may be pleased to pardon the dissolute life I so long have led; intemperance, vicious courses generally; so *temperance* = moderation generally, *Macb.* iv. 3. 92.

157. bands, bonds; as frequently.

159. Ere break, ere I will break, rather than break: parcel, a diminutive, Lat. *particula*, a small part.

160. A hundred ... this, your assurances are as comforting to me as the news of the death of a hundred, etc.

161. Thou shalt ... herein, a place of the highest importance in the business before me shall be entrusted to you.

162. thy looks ... speed, your looks are those of a man whose business is most urgent; cp. *Macb.* i. 2. 46, 7, "What a haste looks through his eyes! So should he look That seems to speak things strange."

163. So hath ... of, and such urgency has the business of which I come to tell; Rowe altered *hath* to *is*, and Dyce follows him.

164. Lord Mortimer, a mistake, says Steevens, for Lord March of Scotland, George Dunbar.

167. A mighty ... are, for the omission of *as* at the beginning of the comparison, see Abb. § 276.

168. If promises ... hand, if all who have engaged to meet, keep their promise.

172. advertisement, intelligence, information.

176, 7. by which ... valued, by which computation; the business we have to do before we can meet being taken into account.

180. Advantage ... delay, "while men procrastinate, favourable opportunity becomes fat and indolent, loses its elasticity, activity" (Delius); *him*, reflexive.



## SCENE III.

1. **fallen away**, *sc.* in bulk, size.
2. **bate**, fall off, dwindle.
4. **apple-john**, a kind of apple whose skin becomes much wrinkled when kept long; see the Prince's application of the word to Sir John, *Pt. II.* ii. 4. 4-9.
5. **while ... liking**, while I am still in a condition to do so, before I have quite lost all flesh. Steevens compares *Job*, xxxix. 4, "Their young ones are *in good liking*"; cp. also *M. W.* ii. 1. 57; what we now call being 'in good case.' Falstaff, however, seems to be punning on the word 'liking' in its ordinary sense, in contrast with his next words, "I shall be out of heart shortly."
8. a **peppercorn**, with no more feeling than a dried pea, as one might say: a brewer's horse, like "malt-horse," *C. H.* iii. 1. 32, "Mome, *malt-horse*, capon, coxcomb, idiot, patch"; *T. S.* iv. 1. 132, "you *malt-horse* drudge," merely a contemptuous term for a dull, heavy, beast, such as dray-horses commonly are.
9. **the spoil of me**, the ruin of my naturally good disposition.
11. **Why, there is it**, that is exactly what is the matter with me.
12. **given**, disposed, inclined.
15. **in good compass**, with moderation: **out of all order**, in the most irregular, dissolute, manner.
- 21, 2. **our admiral ... thee**. Steevens compares Dekker's description of the host of a country inn, *The Wonderful Year*, 1603, "An antiquary might have pickt rare matter out of his nose. The Ham-burghers offered I know not how many dollars for his companie in an East-Indian voyage, to have stooode a nightes *in the Poope of their Admirall, onely to save the charges of candles*"; **admiral**, here the admiral's ship, which carried a lantern in the stern.
- 22, 3. **Knigh ... Lamp**, used in ridiculous imitation of the titles given to the heroes of chivalry.
26. a **Death's-head ... mori**, rings with a skull and cross-bones engraved on the gem they held were commonly worn as a **memento mori**, a reminder of man's mortality.
27. **Dives**, the rich man of the story in *Luke*, xvi. 19-31.
30. **By this fire .. angel**. An allusion to *Exodus*, iii. 2, "The angel" (*i.e.* messenger) "of the Lord appeared to him in a flame of fire out of the midst of a bush." The expression was a common one; cp. e.g. Dekker, *Satiromastix*, "by this candle (which is none of God's angels)"; Chapman, *The Blind Beggar of Alexandria*, "by this pistol, which is God's angel."
31. **given over**, *sc.* to iniquity, an utterly abandoned wretch.

34. *ignis fatuus*, delusive fire; otherwise called "Jack o' lantern," "Will o' the wisp," an exhalation from marshy ground often taken by belated travellers for a light in a house.

35. *purchase*, power of buying.

36. *triumph*, "a general term for any publick exhibition, such as a royal marriage, a grand procession, etc. etc., which commonly being at night, were attended by multitudes of torch-bearers" (Steevens): *bonfire-light*, a 'bonfire' was originally a great fire in which bones were burnt in the open air, thence a pyre; a fire in which heretics or proscribed books were burnt; a large fire kindled in the open air for a celebration, display, amusement; from *bone* and *fire*; see Murray, *Eng. Dict.*

37. *links and torches*, formerly carried in the streets at night before lamps were introduced.

39. *as good cheap*, as cheaply; *cheap*, O. E. *céap*, barter, price, market, etc., *good cheap* meaning either 'at a good market' or 'as a good bargain;' so 'better cheap,' 'best cheap.'

41. *salamander*, properly a kind of lizard supposed to extinguish fire or to be able to live in fire without being burnt.

44. *heart-burned*. The 'heart-burn' is an unpleasant sensation in the throat due to indigestion.

45. *Dame Partlet*, the name of the hen in the old story of Reynard the Fox, mentioned by Chaucer in his *Nonnes Preestes Tale*. "Runciman," says Staunton, "conjectures that the name was applied to a hen because of the ruff (the partlet), or ring of feathers, about her neck."

54. *a woman*, *sc.* and therefore not to be trusted in anything.

61. *to your back*, for your back, to clothe you.

62. *Dowlas*. a kind of coarse linen imported from Brittany, and worn chiefly by the lower classes.

63. *bolters*, canvas sieves.

64, 5, *true*, honest: *holland ... ell*. Malone quotes Stubbes, *Anatomie of Abuses*, to show that shirts varied in price from five shillings to ten pounds apiece.

66. *by-drinkings*, nips at odd times, between meals; more commonly called "bevers," as in *Cynthia's Revels*, iv. 1, "What, at your bevers, gallants?"

71. *his nose ... his cheeks*, which shone like red gold.

72. *a denier*, "a small copper coyn valued at the tenth part of an English penny" (Cotgrave, *French Dict.*): *a younker*, a novice, a young fellow easily gulled; cp. *M. V.* ii. 6. 14, "How like a *younker* or a prodigal The scarfed bark puts from her native bay."

73. **take ... inn**, a common proverbial phrase at the time, =make myself thoroughly at home ; **inn**, formerly meant house, dwelling-place, and later a house of public entertainment, the meaning of the proverb being modified by this change of sense.

78. **Jack**, a common term of contempt : a **sneak-cup**, one who shirks his fair share of the liquor drunk at a festive gathering, the very opposite of a 'boon-companion.'

81. **is the wind ... door** ? as we should say 'does the wind blow in that direction ; is that how matters go ?' here, 'is it war, then ?'

83. **Newgate fashion**, like prisoners on their way to Newgate goal. Reed compares Dekker's *Satiromastix*, "Why, then come ; we'll walk arm in arm, as though we were leading one another to *Newgate*."

95. **some ... matter**, some trifle worth a few coppers.

103. **a stewed prune**, "the vapidty and utter lack of anything like vigour, virtue, or goodness in a stewed prune, renders this illustrative parallel self-evident" (Clarke).

104. **a drawn fox**, a fox that has been unearthed from his hole and tries every shift and wile to escape his pursuers.

105. **Maid Marian**. "Originally a name assumed by Matilda, the daughter of Robert Lord Fitzwater while Robin Hood [*i.e.* Robert, Earl of Huntingdon] remained in a state of outlawry" (Steevens). She is said to have accompanied her lover to his retreat in Sherwood Forest ; but the allusion here is to her as one of the characters in the old morris-dance, or Moorish dance, held on festival days, especially on May-day, in which she was represented as a woman of disreputable character.

105, 6. **may be ... to thee**, may be regarded as a respectable character in comparison with you. The wife of the deputy of the ward, *i.e.* the local police officer, though in a humble position of life, would presumably be of respectable character.

108. **a thing ... on**. Falstaff, driven to a non-plus, has recourse to an ambiguous phrase, his gratitude to God being in his own mind gratitude not for such a woman having been created, but for so few of her kind being in existence.

110, 1. **setting ... so**, the fact of your being a knight may give you some title to respect, but except for that you are a knave to call me a thing, etc. ; with a play on **knave** in the sense of an attendant on a knight and in that of a rascal.

117. **neither fish nor flesh**, the otter being amphibious, but with allusion to the old proverb, "Neither fish, flesh, nor good red herring," *i.e.* worthless as food. **where ... her**, what use to make of her.

124. **ought**, owed ; the word in this sense though archaic even in Shakespeare's day, was not altogether obsolete. Cp. Heywood,

ii. *Edward IV.*, "I had not *ought* thee so much as I do." Middleton also uses it.

141. I pray ... break, "an allusion," says Steevens, "to the old adage 'ungirt, unblest.'" (Cp. Dekker, *The Witch of Edmonton*, ii. 1, "Ungirt, unblest'd, says the proverb. But my girdle shall serve a riding knot.") Malone adds, "This wish had more force formerly than at present, it being once the custom to wear the purse hanging by the girdle; so that its breaking, if not observed by the wearer, was a serious matter."

145. *midriff*, that which separates the heart from the stomach; from A.S. *mid*, middle, and *hrif*, belly.

146. *embossed*, swollen; from *boss*, a protuberance; a different word from "embossed" in *A. W.* iii. 6. 107, where it is from O. F. *embosquer*, to shroud in a wood.

147. 8. one poor ... long-winded, a miserable stick of candied sugar which you suck in order to relieve the short-windedness natural to your enormous size.

149. any other injuries, any other contemptible stuff; with a play on the injuries that Falstaff declares he has suffered at the inn, a play which is continued in the words "pocket up wrong," in the sense of tamely put up with wrongs, insults; cp. *K. J.* iii. 1. 200, "Well, ruffian, I must *pocket up* these wrongs"; *H. V.* iii. 2. 54, "for it is plain *pocketing up* of wrongs."

154. 5. *flesh ... frailty*, an allusion to *Matthew*, xxvi. 41, "The spirit indeed is willing, but the flesh is weak."

157. by the story, by what I have told you.

158. I forgive thee, as though forsooth it was she, not he, who needed forgiveness.

161. I am pacified still, I am always ready to make friends; if the reading is right. Hanmer conjectured "pacified. Still?" i.e. are you still not satisfied? and so most modern editors read.

162. 3. *how ... answered?* what account has been rendered of that? how have the officers of the law been satisfied?

164. *beef*, ox, fat beast; so Fletcher, *The Beggars' Bush*, ii. 3, "The *beefs* and muttons [oxen and sheep], that your grounds are stor'd with": *still*, ever; *good angel*, an allusion to the belief that a man is throughout life accompanied by two angels, one good and the other evil, contending for mastery over him.

170. *me*, for my satisfaction.

171. *with unwashed hands*, without waiting to wash your hands, without delay.

175. a *fine thief*, a clever thief whom he might employ while on the march in filching property from houses at which he should stay on his way to Bridgenorth.

178. I **laud** ... **them**, since they were indirectly the cause of getting him this charge of foot from which he means to make so much profit.

188. **furniture**, equipment ; that which will furnish them with the means of fighting.

189. **is burning**, is all aflame with war.

192. I **could wish** ... **drum**, I could wish that it was here I had to enlist my soldiers (as was done by beat of drum) instead of having to march about in quest of them.

#### ACT IV. SCENE I.

STAGE DIRECTION. **Douglas**. Archibald Douglas, fourth Earl of Douglas, taken prisoner at Holmedon by Hotspur, and again by the royal party at Shrewsbury. At the battle of Verneuil, in 1724, he fell "with the flower of the Scottish nobility, then serving as auxiliaries to Charles VII., who had created Douglas Duke of Touraine" (French, *S. G.*).

2. In this fine age, in these refined times in which to speak the truth is looked upon as flattery in cases where the truth is of a complimentary character.

3-5. Such attribution ... world, such meed of praise should be given to the Douglas that no soldier of the time would have so wide and general celebrity throughout the world ; cp. above, iii. 2. 109-11 ; the Douglas, the definite article was and still is given to the chief of a clan, as "the Macgregor," "the O'Donaghue."

6. **defy**, disdain, despise.

7. **soothers**, flatterers : **braver**, more honourable.

9. **task** ... **word**, call upon me to show that I mean what I say : **approve**, prove ; as frequently in Shakespeare.

11, 12. No man ... **him**, there is no man alive, however powerful he be, whom I will not, if I have cause, face and defy : so to tell a person anything to his beard was to speak it face to face without shrinking.

13. I **can** ... **you**, I can make you no other return now than thanks.

18. In such ... time, in a time of such busy conflict.

19. **government**, command.

20. **bear his mind**, convey his thoughts, purpose.

24. He was ... **physicians**, his physicians were very anxious, much alarmed, about his condition.

25. I **would** ... **whole**, I wish the country could have been brought into a healthy state.

27. His health ... now, never before was it so important that he should be well, and so be able to help in restoring health to his country.

28, 9. this sickness ... enterprise, this sickness of his carries infection to the very heart of our enterprise, poisons it at the very seat of its vitality.

31. that inward sickness, *sc.* confines him to his house; the aposiopesis marks Hotspur's characteristic impetuosity.

32, 3. And that ... drawn, and that those who were ready to help him could not be collected together sufficiently quickly by any one going to them as his substitute.

34. To lay ... trust, to impose a task of so much danger and importance.

35. On any soul ... own, on any one who was a stranger to him in any degree, any one except himself; for removed, *cp. K. J. ii. 1. 186*, "this removed issue"; but is exceptive here, not adversative; and the construction is analogous to that of "This is the greatest error of all the rest," *M. N. D. v. 1. 252*, or "(if all men else I have avoided thee," *Macb. v. 8. 4*, where the thing excepted is included in that from which the exception is made.

36, 7. Yet doth ... on, yet he gives us this bold counsel that we should go forward with the small force we have collected; bold belongs as much to their going forward as to the advice given.

39. there is no quailing now, it will be fatal for us to show any hesitation or fear now.

40. possess'd, informed, acquainted; as frequently in Shakespeare.

43. a very ... off, a member, a part and parcel, of our project, the lopping off of which affects our strength in the most vital manner.

46, 7. To set ... cast? To stake the whole wealth of our several fortunes upon one throw of the dice; states, in this sense, more frequently in the singular, but *cp. A. Y. L. v. 4. 181*, "Shall share the good of our returned fortune, According to the measure of their states." If Hotspur cannot "pluck this flower, safety, out of this nettle, danger," he will characteristically at least extract hope from seeming despair.

47. to set ... main, to risk so heavy a stake; a main in this sense is from *F. main*, a hand (at cards).

48. nice, ticklish, precarious, that would be decided by such a trifling accident, such a slight turn of fortune's scale.

49-52. for therein ... fortunes, for by so doing we should ascertain the furthest hope, the extremest limits, of our fortunes, should know, if we failed, that there was nothing before us but complete despair; soul, the ultimate essence, that beyond

which there is nothing ; cp. *H. V.* iv. 1. 262, "What is thy *soul* of adoration?" list, limit; the original sense is border, border of cloth, selvage ; cp. *Hamlet*. iv. 5. 99, "The ocean overpeering of his *list*." For the general idea, cp. ii. *H. VI.* v. 2. 78, "If you be ta'en, *we then should see the bottom Of all our fortunes*." For *read*, *tread*, *reach*, etc., have been conjectured ; for *soul*, *sound*, *goal*, etc.

53. **Where now ... reversion**, whereas now there still remains to us the reversion, the contingency, of hope ; the possibility of better things still left to hope for ; **where** = *whereas* is frequent in Elizabethan writers.

54, 5. **We may ... in**, we may boldly risk what we have in hand in the hope of what will come in at a future day ; spend our present resources in the hopeful assurance of future in-comings.

56. **A comfort ... this**, in this we may feel a comfort of something to fall back upon, a last refuge against despair.

57. **A rendezvous**, a refuge ; properly two French words *rendez vous*, betake yourselves, *sc.* to a place of meeting.

58, 9. **look big ... affairs**, frown upon this our maiden attempt.

61, 2. **The quality ... division**, the character and peculiar nature of our undertaking is one that ill-endures any division among us ; in order to succeed in an undertaking of so singular and so venturesome a nature, there should be both the appearance and the reality of complete union among us ; for *hair*, cp. *M. W.* ii. 3. 41, "if you should fight, you go *against the hair* of your professions," *sc.* those of doctor and priest. So we speak of 'going against the grain.'

64. **mere**, thorough, complete.

67. **May turn .. faction**, may prevent timid waverers from joining us ; **fearful faction**, those inclined to revolt but hesitating from fear.

68. **a kind ... cause**, some doubt as to the strength of our cause, and so some question in their minds as to whether it is wise to join us.

69. **we ... side**, we who are the challengers of Henry's right, we who menace Henry's power ; cp. *Pt. II.* iv. 1. 219, "So that his power, like to a fangless lion, *May offer*, but not hold."

70. **Must keep ... arbitrement**, must avoid as much as possible all impartial inquiry into the justice of our cause ; **arbitrement**, properly, decision based upon judicial inquiry.

71. **sight-holes**, chinks through which one might peep.

73. **draws**, undraws, draws back ; Shakespeare uses the word of

drawing a curtain so as to hide something behind it, and also of drawing it back to reveal something hidden behind it. For the former sense cp. *M. V.* ii. 7. 78; for the latter, *M. V.* ii. 7. 1.

75. You strain too far, you exaggerate, extend, your apprehensions further than is necessary, you imagine things that have no existence.

76. use, application, inference.

78. A larger ... enterprise, an appearance of greater confidence than if we employed all our resources; the construction is "tends to our enterprise."

79. must think, cannot help supposing.

80. can make a head, perhaps used figuratively, can venture; for the literal sense cp. above, i. 3. 284.

81. To push against, to give a thrust at, to make an effort to overturn; cp. *H. VIII.* v. 4. 16, "We may as well *push against* Powle's," i.e. endeavour to overturn St. Paul's Cathedral.

83. yet all ... whole, so far no harm is done, we are still sound and strong; joints, limbs; but perhaps with an allusion to the joints of armour and also to the union between the different parties, in answer to Worcester's remark about "division," l. 62.

85. this term of fear, the word 'fear' which Worcester uses, l. 74.

90. No harm, so far you tell of nothing that should make your words unwelcome, nothing to alarm us.

92. Or hitherwards ... speedily, or is on the point of marching in this direction speedily.

93. preparation, army, force ready for combat; cp. *Oth.* i. 3. 14, "The Turkish *preparation* makes for Rhodes."

94. He shall ... too, we shall be ready to give him, as well as the Earl of Westmoreland, a warm welcome, to greet him with a stern reception.

95. nimble-footed. "Stowe," says Staunton, "relates that the Prince was so surprisingly swift as a runner, that with two of his lords, 'without hounds, bow, or engine,' he would capture a wild buck or doe in a large park."

96. 7. that daff'd ... pass. that thrust all serious matters aside and bade them not trouble him; daff, a weakened form of doff, i.e. do off; cp. *Oth.* iv. 2. 176, "Every day thou *daffest* me with some device."

97. All furnish'd, completely equipped for war; All, adverbially.

98. 9. All plumed ... Bated, with plumes displayed like ostriches flapping their wings with the wind as they scour along the plain. For the reading in the text Rowe conjectured *wing* the wind, and this reading is adopted by many editors, Dyce supporting it by a



passage from Claudian in which *volat*, literally 'flies,' is applied to the ostrich. On this the Cambridge editors remark that *volat* there means "spread its wings like a sail bellying with the wind—a different thing from 'winging the wind,'" and Dyce replies that by the word Claudian "means that the ostrich, when once her wings are filled with the wind, flies along the ground (though she does not mount into the air)." He also observes that if *Bate* referred to *estrildges*, Shakespeare would have written *Bate*, an objection which is perhaps of no great force. Douce and Knight take *estrildges* as = estridge-falcons, though the quotation made by Steevens from Drayton's *Polyolbion*, Song 22, "Prince Edward all in gold, as the great Jove had been; The Mountfords *all in plumes, like estrildges* were seen," seems to show that ostriches are meant, and probably, as Rolfe points out, there is an allusion to the ostrich plumes, the cognizance of the Prince of Wales. There is a succession of comparisons in the passage, first with ostriches, then with eagles, then with images, etc., and perhaps the rhythm of the lines is in favour of Rowe's reading. For *Bated*, cp. *T. S.* iv. l. 209, "these kites That *bate* and beat and will not be obedient." Malone supposes that a line has been lost between ll. 98, 9, and this seems not improbable.

99. *having lately bathed*. "Writers on falconry," says Steevens, "often mention the bathing of hawks and eagles, as highly necessary for their health and spirits. All birds, after bathing... spread out their wings to catch the wind, and flutter violently with them in order to dry themselves. This, in the falconer's language, is called *bating*"....

100. *images, statues*; decked, as commonly in Catholic churches, in richly embroidered vestments.

104. *beaver, helmet*; properly "the lower portion of the face-guard of a helmet, when worn with a visor; but occasionally serving the purposes of both. *M. E. baviere, O. F. baviere*, originally a child's bib, f. *bave, saliva*" (Murray, *Eng. Dict.*).

105. *cuisse*s, armour for the thigh; *F. cuisse*, thigh.

106. *feather'd Mercury*, the Greek god Hermes, with whom the Romans identified their god Mercurius, was represented in art as having small wings attached to his sandals.

107. *vaulted*, properly speaking the word should be *vault*, but such change of construction is not uncommon.

109. *wind*, turn first in one direction and then in another; cp. *J. C.* iv. l. 32: *Pegasus*, the winged horse given to Belerophon by Athena; hence any spirited horse.

110. *witch, bewitch, charm*.

111, 2. *worse ... agues*, your praises of the prince and his companions give one the ague, cause one to shiver, worse than the

sun in March (when the warmth of the sun coupled with the cutting east winds brings on ague fevers). The Cl. Pr. Edd. on *R. II.* ii. 1. 116, point out that in Shakespeare's day England was badly drained, and fever and ague were much commoner than nowadays.

113. They come .. trim, clad in the gallant array you describe, they come like victims decked for sacrifice; in their trim belongs to sacrifices, the trim appropriate to victims about to be offered to the goddess of warfare, Bellona; cp. B. and F., *The Humorous Lieutenant*, ii. 2, "And you shall see us all like sacrifices, In our best trim, fill up the mouth of ruin"; *R. J.* iii. 1. 129, "And fire-eyed fury be my conduct now."

116. The mailed Mars, the god of war clad in coat of mail.

118, 9. To hear ... ours, at hearing that so rich a prize is so nearly in our grasp and yet not actually clutched; reprisal, properly something seized in return, from *repris*, part participle of O. F. *reprendre*, to seize again; taste my horse, make trial of my horse; cp. *T. N.* iii. 1. 87, "Taste your legs, sir; put them in motion," though there with intentional affectation.

127. I hear of yet, I have heard up to this moment; for this use of the indicative simple present for complete present, see Abb. § 346.

128. bears a frosty sound, is enough to strike a chill into us.

129. battle, armed force; cp. *J. C.* v. 1. 4, "Their battles are at hand."

131. being both away, though they are both away.

132. The powers of us, our forces; on the pronoun for the pronoun use adjective, see Abb. § 225: may serve ... day, will be sufficient for such an encounter.

133. a muster, a review; so as to judge of the condition of our forces to meet the enemy; muster, from "O. F. *mostre*, another form of O. F. *monstre*, 'a pattern, also a muster, view, shew, or sight' Cotgrave" (Skeat, *Etym. Dict.*).

134. Doomsday, the day of judgment, or decision, i.e. here the day of death; from *doom*, judgment, and *day*: die ... merrily, if we have all to die, let us die merrily.

## SCENE II.

3. Sutton Co'fil', a contraction of *Sutton-Colfield*, a village in Warwickshire.

5. Lay out, spend freely.

6. This bottle .. angel, the cost of this bottle brings up the amount I have spent to an angel. The coin so called from its bearing as its device a figure of the archangel Michael piercing

the dragon with his spear, varied in value from 6s. 8d., when first coined by Edward IV. in 1465, to 7s. 6d. and 8s. in the reign of Henry VIII., and 10s. in that of Edward VI. Cp. *M. V.* ii. 7. 56.

7. **An if ... labour**, Falstaff pretends to take the word **makes** in the sense of "produces," and tells Bardolph that he may take it as a reward for his trouble.

8. **I'll answer the coinage**, I'll be answerable for the act of such coining; in allusion to the punishment of those who privately coined money.

9. **Peto**. Johnson points out that this shows that Peto did not accompany the Prince; see above, ii. 4, stage dir. after l. 461.

11, 2. **a soused gurnet**, a **gurnet** is a poor-tasting fish of the piper species, which was often eaten **soused**, i.e. pickled in vinegar; and the phrase was commonly used in contempt or reproach: **press**, see note on i. 1. 21, above.

12-3. **I have got ... pounds**, i.e. by taking bribes to let them off service.

15, 6. **contracted ... banns**, bachelors engaged to be married, whose wedding day was near at hand. The **banns**, or **bans**, are a proclamation made in church of the intended marriage between two parties, when any one knowing just cause or impediment against the marriage is called upon to declare it, and in so doing is said to 'forbid the banns' (see *Lear*, v. 3. 83); the banns have to be published on three consecutive Sundays, after which, except during the marriage ceremony, no opposition can be offered, and thus one who had been "asked twice on the banns" would be near his wedding-day. The word is from *F. ban*, proclamation, summons, late Lat. *bannum*, proclamation commanding or forbidding under threat or penalty.

16, 7. **such a ... slaves**, such a lot of amorous fellows; Falstaff speaks of them as though they were a parcel of wares; see note on i. 2. 93: **had as lieve**, would as willingly; **lieve** or *lief*, is dear, beloved, from A.S. *leof*, dear, and the phrase in the text is an ungrammatical remnant of ancient usage in which the phrase was '(to) me (it) was liefer,' more pleasant, compounded with the more modern 'I had rather'; so in *Pt. II.* i. 2. 245, "I were better" represents the older '(to) me (it) were better'; see Abb. § 230.

18. **a caliver**, a light sort of musket. "The name was given from some peculiarity in the size of the bore. It is a mere corruption of *caliber*, the size of the bore of a gun" ... (Skeat, *Ety. Dict.*).

19. **struck fowl**, wounded fowl: Johnson conjectured *sorrel*,

i.e. young dear, and fowl can hardly mean the domestic fowl, as Malone supposes, since no one would fire at such a bird.

20. ~~toasts-and-butters~~, eaters of buttered toasts; a contemptuous term for pampered, effeminate fellows. Malone quotes Moryson's *Itinerary*, 1617, "Londiners, and all within the sound of Bow-bell, are in reproach called cocknies, and *eaters of buttered toastes*."

21. ~~bought .. services~~, purchased their relief from military service.

22. ~~ancients~~, ensigns; a corruption of *F. enseigne*, a standard-bearer. So, just below, ~~ancient~~ is used of the standard itself.

23. ~~gentlemen of companies~~, subordinate officers; cp. *H. V.* iv. 1. 39. That it was a post of small dignity and emolument is shown by the fact that La-Poop, "a foisting sea-captain" in Fletcher's *Honest Man's Fortune*, ii. 2. 29, 30, says of himself, "I myself was but then *gentleman of a company, and had as much need as any man*."

24. ~~painted cloth~~, cloth or canvas painted in oil with various devices or mottoes. Cp. *Lucr.* 244, *A. Y. L.* iii. 2. 290, *T. C.* v. 10. 46.

26. ~~discarded~~, dismissed from service: unjust, dishonest.

26, 7. ~~younger ... brothers~~, i.e. very needy fellows: ~~revolted tapsters~~, tapsters who had thrown up their employment: ~~ostlers tradefallen~~, ostlers who had fallen out of service from the badness of trade; cp. Dekker, *The Roaring Girl*, "Distressed needle-women and *trade-fallen* wives"; Heywood, *The Fair Maid of the West*, "her father ... being *trade-fallen*, sent her to service."

27, 8. ~~the cankers ... peace~~, fellows who manage to subsist owing to a long season of peace and plenty, fellows that in more stirring times would have found no means of existence; the 'canker' is a worm that preys on blossoms. Steevens compares *The Puritan*, "hatched and nourished in the idle *calmness of peace*"; and *Pierce Pennilesse*, etc., 1592, "all the *canker-wormes that breed on the rust of peace*."

29. ~~dishonourable~~, shamefully: ~~old-faced~~, tattered and patched with pieces of new material; cp. below, l. 74, where to "face" is used figuratively in the same sense; ~~ancient~~, see note on l. 22.

33. ~~draff~~, dregs, refuse, such as is given to pigs: mad, wild, facetious.

36. ~~that's flat~~, that's the plain truth.

37, 8. ~~march ... legs~~, walk with their legs wide apart like prisoners who are compelled to do so by the shackles between their legs; the ~~gyves~~ were fastened round the ankle and then connected with an iron bar fastened to a ring round the waist.

41. **an herald's coat**, the tabard, or sleeveless coat, still worn by those officers; a coat of this shape was formerly worn by rustics, and may still be seen in some villages.

43, 4. **But that's ... hedge**, but that does not matter, for they will be able to pick up plenty of linen from the hedges on which country people put it out to dry—a custom still obtaining. Cp. *W. T.* iv. 3. 23-6.

45. **blown**, inflated like a bladder; cp. above, ii. 4. 366: **quilt**, a bed-cover padded with cotton, or as frequently nowadays with the soft down of the eider-duck; others take the word for a flock-bed.

46. **what a devil**, what in the devil's name; **a**, a contraction of *on*, *in*, *of*.

47, 8. **I cry you mercy**, I beg your pardon for not noticing you: in the words following. Falstaff sarcastically expresses his surprise that Westmoreland should not yet have reached his post.

52, 3. **we must ... night**, we must march all through the night.

54. **never fear me**, don't concern yourself for me, I shall be there in plenty of time.

61. **good ... toss**, good enough to be pitchforked on the pikes of the enemy; cp. iii. *H. VI.* i. 1. 244, "The soldiers should have *toss'd me on their pikes* Before I would have granted to that act."

62. **pit**, *sc.* into which the dead bodies were cast after a battle.

66. **had that**, got that.

69, 70. **unless ... bare**, see note on ii. 4. 104, above.

73. **we shall stay**, we shall find we have stayed; Walker conjectures "we'll stay" or "we stay."

75, 6. **To the latter ... guest**, an unwilling fighter is suited to the end of a quarrel, a guest with a keen appetite to the beginning of a feast; I am in no such hurry for this combat.

### SCENE III.

**STAGE DIRECTION.** **Vernon.** Sir Richard, Baron of Shipbrook in Chester, of a very old family, and a man of considerable influence in the North.

3. **supply**, reinforcements; cp. *K. J.* v. 3. 9, "the great *supply* That was expected by the Dauphin here, Are wreck'd three nights ago on Goodwin sands"; v. 5. 12.

5. **be advised**, be guided by my advice, be ruled by me.

10. **well-respected honour**, considerations of honour that have been well weighed.

11. I hold ... fear, I as little allow myself to be guided by so weak a counsellor as fear.

14. Content, agreed.

17. of such great leading, of such well known generalship.

19. our expedition, seems rather to mean our hurrying of matters, the haste we should otherwise make, not our 'warlike enterprise,' as Schmidt takes it.

21. horse, cavalry.

22. their pride ... asleep, they are far from being in a spirited, mettlesome, condition.

24. half ... himself, in the least what he should be in point of vigour and spirit.

26. journey-bated, fagged with the long march they have made.

31. hearing and respect, respectful hearing.

36. are not ... quality, are not of our party ; with an allusion to the technical sense of "quality" = profession, especially the theatrical profession, as in *Ham.* ii. 2. 363, "Will they pursue the *quality* no longer than they can sing?"

38. defend, forbid.

39, 40. So long ... majesty, so long as, transgressing all the bounds of due obedience, you are in revolt against your lawful sovereign ; a king was called "the Lord's anointed" from his being consecrated with holy oil at his coronation.

41. But to my charge, but, without argument, let me come to the charge I am entrusted to deliver.

42. whereupon, with what foundation for your conduct.

43. conjure, call up as by unholy spells.

48. griefs, grievances ; as frequently in Shakespeare.

49. with interest, with payment over and above what is actually due.

51. suggestion, tempting.

56. And when ... strong, and when he had but a handful of adherents.

57. Sick ... regard, poorly off as regards the opinion of mankind ; despised by all around him ; cp. *Lear*, i. 2. 129, "when we are *sick* in fortune."

58. unminded, unnoticed, unregarded : outlaw, as having returned from banishment without the king's permission and so being outside the pale of law, and liable to be put to death by any one.

61. He came . Lancaster, he came merely to claim his rights

as Duke of Lancaster on the death of his father, John of Gaunt ; cp. *R. II.* ii. 3. 113, 4, "As I was banish'd, I was banish'd Hereford ; But as I come, I come for Lancaster."

62. To sue his livery. On the death of any person who held his land by knight's service, his heir, if under age, became a ward of the king ; but if of full age, he had a right to institute a suit that "the king's hand might be taken off" and his land be delivered to him ; cp. *R. II.* ii. 1. 203, 4 : his peace, his reconciliation with the king.

63. terms of zeal, assurances of zealous loyalty.

64. in kind ... moved, moved by his natural kindness of heart and by pity for Hereford's condition ; a plausible conjecture is "pity-moved."

65. Swore him assistance, swore to render him assistance.

66. Now, speaking of past time as though present.

67. did lean to him, was well inclined to him.

68. The more and less, all classes, high and low ; cp. *Macb.* v. 4. 12, "Both more and less have given him the revolt" : cap and knee, taking off their caps and bowing their knees.

70. Attended him ... bridges, gathered together on bridges and awaited his coming.

72. Gave him ... pages. With most modern editors, I have adopted Malone's punctuation ; the old copies put the comma after heirs, except the fourth folio, which has commas after heirs and after pages.

73. Even at the heels, at his very heels, as closely as they could.

74. as greatness knows itself, as greatness does when it recognizes that it is greatness, knows that it may assert itself.

75. Steps me ... vow, raises his head somewhat higher than when he made his vow "with tears of innocency and terms of zeal" ; for me, see Abb. § 220.

76. while ... poor, while his aspirations were humbler, while his temper was less lofty ; the idea of poorness, thinness, of blood depressing the spirit. Cp. Falstaff's description of the effect of sack upon the blood, *Pt. II.* iv. 3. 103-122.

77. naked, barren.

78. now, here, and again in l. 80, speaking of the past as present.

79. certain, particular : strait, severe.

82. this face, this appearance of commiseration which he put on.

87. In deputation, to act as his vice-gerents.

88. was personal, was engaged in person.

89. Then to the point, then let me come to those particular matters which form our special grievances.

92. in the neck of that, immediately after that; cp. *Sonn.* cxxxi. 11, "A thousand groans, ... One on another's neck": task'd, i. q. taxed; the words being variants of each other and used indifferently in Shakespeare's day.

94. were well placed, had his rightful position.

95. to be engaged, to be detained as a hostage.

96. There ... forfeited, to remain in the hands of his captor without being ransomed.

97. Disgraced ... victories, gave no credit or reward for the victories I was fortunate enough to gain.

98. Sought .. intelligence, endeavoured to draw me into a snare by means of the treacherous spies he set upon me; intelligence, intelligencers, spies, the abstract for the concrete, as in *K. J.* iv. 2. 116, "O, where has our *intelligence* been drunk? Where hath it slept?"

99. Rated, scolded.

101. oath on oath, one oath after another.

103. This head of safety, this protection in an armed force; for head, see note on i. 3. 284.

105. Too indirect ... continuance, not derived in a sufficiently direct course to be lasting; cp. *Pt. II.* iv. 5. 185, "God knows, my son, By what *by-paths* and *indirect* crook'd ways I met this crown."

108, 9. and let there ... again, and let him give us one of those about him as a hostage for the safe return of my uncle.

#### SCENE IV.

STAGE DIRECTION. The Archbishop of York. "This prelate, *Richard de Scrope*, was the second son of Richard, Lord Scrope of Bolton, who had been chancellor in the reign of Richard II. ... Nearly all the historians ... have made the mistake, fallen to by the poet, in calling the archbishop a brother of the Earl of Wiltshire, who was a Scrope of Masham" ... (French, *S. G.*): **Sir Michael**. Probably, as French suggests, the archbishop's chaplain, the title "Sir" = Lat. *dominus*, being often given to priests.

1. brief, letter; generally a short writing, note, summary.

2. the lord marshal, Thomas, Lord Mowbray, Duke of Norfolk.

10. Must ... touch, must be put to the proof; touch, the touchstone by which gold was tried; cp. *R. III.* iv. 2. 8, "O Bucking-



ham, now do I play *the touch*, To try if thou be current gold indeed."

15. Whose power ... proportion, "whose quota was larger than that of any other man in the confederacy" (Johnson).

17. was ... too, was also reckoned by them a source of strength on which they might place great reliance.

18. o'er-ruled by prophecies, dissuaded by predictions.

20. To wage ... king, to meet the king in battle on the instant, i.e. without having had time to strengthen himself with reinforcements.

27. And so there is, that is very true; for And, in this assenting sense, see Abb. § 97, and compare above, iv. 1. 52, "Faith, and so we should."

28. The special ... together, the pick of all the troops in the country.

31. moe corrivals, more companions of equal skill in warfare; moe or *mo* formerly referred to number, *more* to size.

31, 2. dear men ... arms, men of great worth and generalship.

33. they shall ... opposed, they are sure to be met bravely.

37. to visit us, *sc.* with his army in order to punish us.

#### ACT V. SCENE I.

2. busky, bosky, well shrubbed; late Lat. *boscus*, a wood, grove; *busk* and *bush* are variants. Cp. *Temp.* iv. 1. 81, "My *bosky* acres and my unshrubb'd down."

3. distemperature, disorder, ill-health; used of the moon, *M. N. D.* ii. 1. 106.

3, 4. The southern ... purposes, acts as his herald to announce his (the sun's) intentions; play, play the part of, act, not play upon; trumpet, = he who proclaims, is frequent in Shakespeare, and is used, literally, for *trumpeter* in *H. V.* iv. 2. 61, "I will a banner from a trumpet take"; *T. C.* iv. 5. 6, "Thou, trumpet, there's my purse."

5. his, its.

7. let it sympathise, let it show itself in feeling mood.

12. doff, do off, put off; so *don* = do on, *dout* = do out, *dup* = do up, all in Shakespeare.

13. To crush ... steel, cp. above, iii. 2. 104, "Leads ancient lords and reverend bishops on To bloody battles and to bruising arms."

15. What say ... it, refers rather to what follows than what goes before.

17, 8. And move ... light, and once more show yourself in that sphere of action which becomes the loyal subject you formerly were; cp. *Cymb.* v. 5. 370-2, "Blest pray you be, That, after this strange starting from your orbs, You may reign in them now."

19. an exhaled meteor, see note on ii. 4. 298.

21. Of broached ... times, of evil which, brewed now, is to be set a-flowing in times yet unborn; to *broach* is to tap a vessel by piercing it with a broach or spit.

24. To entertain, to pass, spend, in a pleasant manner.

26. I have not ... dislike, these times of discord are not of my seeking; day, used with reference to "the lag-end ... hours."

29. chewet, here probably used in the sense of a chattering magpie, F. *chouette*, an owlet, daw, jackdaw. The word was also used for a round pie of minced meat, and by some this sense is thought more appropriate to Falstaff.

32. remember you, remind you.

34, 5. For you ... time. Cp. *R. II.* ii. 2. 58-61, "whereupon the Earl of Worcester Hath broke his staff, resign'd his stewardship, And all the household servants fled with him to Bolingbroke."

37, 8. When yet ... I, when so far both in position and in the estimation of men I was greatly your superior.

44. new-fall'n right, the position which had become rightfully yours by the death of your father.

45. seat, estate, property.

47. It rain'd ... head, there rained down such a shower of good fortune on your head; it rained, impersonally, with fortune as the object.

49, 50. What with ... time, partly in consequence of our help, partly from the absence of the king (in Ireland), and partly as a result of the wrongs which the king in the wantonness of his prosperity had done you, thus enlisting men's sympathy with you; for *What with*, see Abb. § 255.

51. The seeming ... borne, the undeserved misfortunes which you appeared to have met with.

55-7. And from ... hand, and trusting to all these manifold advantages, you took care that you should be speedily entreated to seize and firmly grasp the government of the country; took occasion, seized the opportunity and presented it before others so that there could be no doubt as to your wishes; there is an allusion to the proverb "to take time by the forelock." Compare Casca's account of Cæsar's behaviour when the crown was offered him, *J. C.* i. 2. 220, etc.

60. **ungentle gull**, spiteful nestling ; gull was frequently used of a bird in its unfledged state : the cuckoo's bird, the young of the cuckoo. The cuckoo makes no nest of its own, but deposits its single egg in that of some other bird, generally the hedge-sparrow, and the young cuckoo when sufficiently strong is said to eject those of the bird in whose nest it has been hatched ; cp. *Lear*, i. 4. 235, 6, "The hedge-sparrow fed the cuckoo so long, That it had it head bit off by it young" ; and *A. C.* ii. 6. 28.

61. **oppress**, seize upon for yourself.

63. **our love**, we who had shown so much love to you.

67, 8. **Whereby ... yourself**, with which we now meet you in hostile guise for such reasons as are of your own creating and as now turn against yourself ; the reasons being the "unkind usage," etc., mentioned in the following lines. The metaphor is that of a weapon which injures its own maker, and is similar to that in i. 1. 17, above.

69. **dangerous countenance**, frowning looks, looks indicating danger.

71. **in your ... enterprise**, when, as you asserted, you came merely to claim your rights ; in the earlier days of your return from banishment, when you gave no signs of a larger ambition than that of recovering your dues.

72. **These things ... articulate**, such grievances indeed you have set forth in articles ; cp. *capitulate*, iii. 2. 120, and for the form of the participle, see Abb. § 342.

73. **market-crosses**. Of old most markets had a cross set up in them, and to such crosses proclamations, etc., were affixed.

74. **To face**, to give a showy appearance to ; an allusion to the facings with which the lapels, etc., of coats were ornamented ; so we still speak of the facings of military and other uniforms, the collars, cuffs, etc., usually of some other colour than the body of the coat.

76. **fickle changelings**, creatures ever wavering in their allegiance, ever ready to change sides ; cp. *Cor.* iv. 7. 11, "his nature In that's no *changeling*," and see note on i. 1. 87 ; **poor discontents**, wretched fellows discontented with their lot in life.

77, 8. **Which gape ... innovation**, who ever stand with open mouth, contentedly rubbing their elbows as they greedily drink in the news of any revolutionary project or event ; for the rubbing of the elbow, as a gesture of satisfaction, cp. *L. L. L.* v. 2. 109, "One *rubb'd his elbow* thus, and *fleer'd* and swore A better speech was never spoke before" ; the corresponding gesture of satisfaction in modern times would be that of rubbing together the palms of the hands : **hurlyburly**, here as an adject-

tive, in *Macb.* i. 1. 3, a substantive; a reduplication of *hurly*, tumult, uproar; cp. *K. J.* iii. 4. 169.

79, 80. *And never ... cause*, and never was insurrection without such poor, faint pretences to justify its cause; *water-colours*, pigments mixed with water, not with oil, and so fading sooner.

81, 2. *Nor moody ... confusion*, nor morose, beggarly creatures, eagerly longing for a period of general riot in which they might satisfy their desires: *pellmell*, from "O. F. *pesle-mesle* (mod. F. *pele-mêle*), 'pell-mell, confusedly,' Cotgrave; ... The literal sense is 'stirred up with a shovel.'—F. *pelle*, a shovel, fire-shovel ... which is from Lat. *pala*, a spade, peel, shovel; and O. F. *mesler*, to mix, from Low Lat. *misculare*, extended from *miscere*, to mix" (*Skeat, Ety. Dict.*).

87. *by my hopes*, I swear by all the hopes I cherish.

88. *This present ... head*, this rebellion against the king not being reckoned against him, *i.e.* if I leave out of account this act of disloyalty.

90. *More ... valiant*, one uniting in himself an activity full of valour, and a valour all the more conspicuous in one so young.

92. *this latter age*, these later times.

94. *a truant ... chivalry*, one who has shirked the call of chivalrous enterprise (as a boy shirks the summons to school).

96. *Yet this ... majesty*, yet, I declare in the presence of my father's majesty.

97, 8. *I am content ... estimation*, I am willing that he should have that advantage which his well-earned reputation gives him, and yet to meet him in single combat; in spite of his reputation, I am ready enough to meet him in single fight.

101. *so dare ... thee*, are willing that you should venture the encounter; are willing to stake you in such a game.

103. *make against it*, are opposed to such a venture.

103, 4. *No, ... well*, do not continue in your mistaken belief that we do not love our subjects; the king resumes his answer to Worcester's statement of grievances set forth "to please the eye Of fickle changelings and poor discontents."

104, 5. *even those ... part*, we love even those who by false statements have been persuaded to take part with your cousin; *cousin*, used loosely for 'nephew.'

106. *will they take*, if they are willing to take.

110. *What he will do*, what he is determined to do.

111, 2. *Rebuke ... office*, chastisement and awful vengeance belong to us as heaven's vice-gerent, and they shall be let loose to do their proper work; for *Rebuke*, in this sense, cp. below, v. 5. 1.

113. We will not ... reply, we do not now choose to listen to any further argument on the subject.

114. We offer .. advisedly, we make you a fair offer, and you will be prudent to accept it.

116. The ... the, for the definite article to denote notoriety, see Abb. § 92.

117. Are confident ... arms, feel themselves strong enough to meet any force that can be brought against them.

119. on their answer, as soon as ever their answer comes.

120. as, according as.

121. bestride me, stand over my body in my defence ; an act of friendship common among brothers in arms : so, very good.

123. colossus, an allusion to the Colossus of Rhodes, a gigantic statue of Apollo, between the legs of which a man could walk with ease ; cp. *J. C.* i. 2. 136, "Why, man, he doth bestride the narrow world Like a *Colossus*."

126. thou owest God a death, you ought by this time to be ready to pay the debt of death ; a proverbial saying ; cp. Dekker, *Satiromastix*, "*I owe God a death*, and if he will make me pay it against my will, I'll say 'tis hard dealing."

128, 9. what need ... me ? there is no reason why I should be so ready to pay a debt before it is demanded of me : pricks me on, goads me on to fight.

129, 30. but how ... come on ? but I shall be in a fine plight if, when I rush to the attack, honour sends me back again with a hole through my body ; of course with a pun on prick in its figurative sense.

131. set to a leg, bring the pieces together again ; 'set,' as we now say.

132. grief, pain, agony ; see above, i. 3. 51.

133, 4. What is ... air. With most modern editors I follow the reading of the folios and the later quartos ; the earlier quartos give, "What is in that word honour ? what is that honour ? air," the repetition being probably due to the carelessness of the compositor : A trim reckoning ! a fine item to set down to one's credit !

136. insensible, incapable of being felt.

137. will not suffer it, sc. to live.

138. a mere scutcheon, no better than the coat of arms put up over a grave ; a scutcheon, or *escutcheon*, was a shield blazoned with the coat of arms, and was commonly hung upon the walls of churches, and also outside the house, on the death of the owner ; from Lat. *scutum*, a shield, through F. *escusson*.

## SCENE II.

1. **must not know**, must not be allowed to know, must not be told.

5. **should keep ... us**, should really show the tone he pretends ; referring to v. l. 104, 5.

7. **To punish ... faults**, to avenge himself for this offence by attributing to us other faults deserving of punishment.

8. **stuck ... eyes**. An allusion to Argus, son of Agenor, who had a hundred eyes, which, after his death, Hera transplanted to the tail of the peacock, her favourite bird.

9. **is but ... fox**, is not more trusted than the fox.

10. **ne'er so tame**, be he never so tame, however tame he may be ; for the probable ellipsis here, see Abb. § 52.

11. **Will have ... ancestors**, is sure to have inherited something of the wily wickedness of its race.

13. **misquote**, misinterpret, put a false construction upon.

15. **The better ... death**, all the nearer death for the care with which we are cherished, i.e. the king's favour will be shown to us only the more surely to effect our destruction.

16. **may ... forgot**, is likely to be forgotten ; the king can well afford to forget it.

18, 9. **an adopted ... spleen**, the name of Hotspur which has been given him, and which he has been so ready to adopt, will privilege him from all serious harm, and he will be regarded as merely a thoughtless fellow swayed by sudden outbursts of passion ; from the excitable timidity of hares, **hare-brain'd** came to mean much the same as *scatter-brained*, giddy, inconstant of purpose ; **govern'd**, so in *M. V.* iv. l. 134, "thy currish spirit *Govern'd* a wolf."

20, 1. **All his ... father's**, his offences will not be remembered against him, but will ever live in the king's memory as against myself and his father : **train**, lure ; cp. *K. J.* iii. 4. 175, "as a call *To train* ten thousand English to their side," where there is the further allusion to the bird-call, or pipe, used in snaring birds.

22. **ta'en**, caught as an infection ; cp. *M. A.* ii. 3. 126, *T. N.* iii. 4. 142.

23. **spring**, source, origin.

26. **Deliver ... so**, relate to them whatever story you please ; I will confirm it.

29. **Deliver ... Westmoreland**, he being the hostage for Worcester's safe return ; cp. above, iv. 3. 108, 9.

31. **will bid you battle**, will invite you to the contest.

32. by, by the mouth.
34. and shall, that I will do ; cp. above, iv. 1. 52.
35. no seeming mercy, no appearance of mercy.
38. mended thus, patched in this way, and so made the original rent look only the worse.
39. now forswearing. Dyce follows Walker in reading "*new-forswearing*."
41. this hateful ... us, this hateful treason of ours, as he calls it.
44. engaged, see above, iv. 3. 95.
45. Which ... on, and this act of defiance is certain to provoke him to attack us at once.
49. draw short breath, be out of breath, exhausted, by fighting.
51. How ... tasking? what was the character of his challenge? in what terms did he call me to account?
56. He gave ... man, he spoke of you in the most complimentary terms, gave you your fullest dues.
57. Trimm'd up, decked out, set forth.
58. like a chronicle, with all the minuteness of a historical record; an allusion to the minuteness of detail in which the old chronicle histories abounded.
- 59, 60. Making you ... you, enhancing your merits by depreciating all praise as inadequate to describe you worthily; for a similar hyperbole, cp. *R. J.* iii. 292, "Upon his brow shame was ashamed to sit."
62. a blushing ... himself, a most modest account of himself; but especially with the idea in *cital* of summoning himself before the bar of his own judgment.
- 64, 5. As if ... instantly, as though in doing so he suddenly became master of the art of learning and alike of teaching; the two acquisitions being simultaneous; for *master'd* = obtained complete mastery over; cp. *H. V.* ii. 4. 137, "Between the promise of his greener days And these he *masters* now."
67. envy, malicious fate.
68. owe, own, possess; the final -n of *own* being dropped.
69. So much .. wantonness, a hope so much misunderstood in the days of, and in consequence of, his wildness; *i.e.* England never owned so hopeful a son, though the grounds for its hopefulness were obscured by his wild excesses.
73. But ... will, but whatever he be, whether such as you represent him or such as the world gives him out.
75. That he ... courtesy, that he shall find the welcome I will give him will be more than he will care for; shrink under, with a play upon the physical sense of shrinking.

77-9. Better consider ... persuasion, it will be better for you to consider what you have to do than to listen to my words, which, wanting as I am in eloquence, are not likely to stir you up to brave endeavours.

83-5. To spend ... hour, if the life of a man always ended when the hand of the clock came to the hour (*i.e.* an hour were the length of a man's life), that short space would be too long if it were basely spent. The proposition is a general one.

87. brave death, it is a noble death ; we could not die more gloriously.

88. for our consciences, as regards our consciences.

89. the intent of bearing, the object with which we bear.

90. apace, at a great pace, swiftly ; originally the word meant a foot pace, *i.e.* slowly, at a walk.

91. that ... tale, for interrupting my talk. Hotspur impliedly rebukes himself for wasting words.

92. For I ... talking, for talking is not my profession, but doing.

94-6. whose temper ... day, an elliptical way of saying 'whose quality I intend to test by the slaughter of the noblest I can meet to-day. Weapons are 'tempered,' *i.e.* brought to their best condition by being plunged, when red-hot, into very cold water ; cp. *Oth.* v. 2. 253, "It is a sword of Spain, the ice-brook's temper," *i.e.* one tempered in the stream Salo, near Bilbilis in Spain, famed for the icy coldness of its water ; the adventure. that which I meet with.

97. Esperance ! see note on ii. 3. 67 ; here a quadrisyllable ; for other instances of the final -e sonant in French words, see Abb. § 489.

99. by that music, to the sound of that music.

100. heaven to earth, I wager heaven to earth, *i.e.* any odds ; cp. *R. J.* iii. 5. 215, "all the world to nothing."

### SCENE III.

2. Thou crossest me, you persistently oppose yourself to me.

3. Upon my head, by killing me ; at my expense.

4. haunt thee. Douglas, as is seen from Blunt's question and this answer, has evidently been persistently endeavouring to single him out for a hand to hand combat.

7, 8. The Lord ... likeness, the Lord of Stafford has paid with his life the penalty of disguising himself in your likeness.

15. triumph'd, with the accent on the second syllable.

16. All's ... won, our victory is complete in the death of the king.



21. **Semblably** furnish'd, equipped in armour to personate the king.

22. **A fool ... goes !** let your soul, wherever it goes, take with it the title of fool, *i.e.* whether your soul is destined to heaven or to hell, it is the soul of a fool.

25. **marching.** Dyce adopts Collier's MS. Corrector's reading, *masking*.

29. **Our soldiers ... day,** our soldiers are bravely maintaining the fight.

30. **shot-free**, without having to pay the reckoning ; **shot**, the same as *scot*, a contribution ; see note on i. 1. 126.

31. **scoring**, with a play on the word in the sense of making marks on a tally to record a reckoning, and in that of dealing blows on a helmet, etc.

32. **there's ... you !** that's a fine acquisition you have made, that honour of which people talk so loudly.

32, 3. **here's no vanity**, an ironical way of saying 'here's plenty of vanity' ; cp. *T. S.* i. 2. 138, "Here's no knavery !" This form of expression abounds in the old dramatists, and similarly "much !" was used ironically as = nothing at all. Cp. *Pt. II.* iii. 2. 142, "but *much* of the father's substance !"

34. **keep lead ... me,** save me from bullets.

35. **ragamuffins**, scarecrows, beggarly fellows. The word is said to be a corruption of *ragamofin*, the name of one of the devils in hell.

36. **peppered**, see above, ii. 4. 176.

37. **and they ... life**, and they are so badly wounded that they will have to spend the rest of their days as beggars in the suburbs.

41. **stark**, rigid in death ; A.S. *stearc*, strong, stiff.

45. **Turk Gregory**, Pope Gregory the Seventh, called Hildebrand, a furious friar to whom for his violence Falstaff gives the soubriquet of Turk, the Turks at that time being proverbial for their cruelty.

46. **I have paid ... sure**, I have done for Percy, and there is no fear of his troubling us any more.

47. **He is indeed**, *sc.* sure, safe ; *i.e.* alive and sound enough.

52, 3. **sack a city**, of course with a pun on the wine 'sack.'

55. **if Percy ... him**, another pun.

56. **so**, very good, I'll deal with him.

57. **a carbonado**, a rasher, slice, of broiled meat ; from Span. *carbonado*, meat broiled on a gridiron, Span. *carbon*, charcoal ;

cp. *Cor.* iv. 5. 199, "before Corioli he scotched him and notched him like a *carbonado*."

57, 8. I like not ... hath, I have no desire to purchase such honours as Sir Walter has acquired at the cost of lying like him a grinning corpse.

59, 60. if not ... end, if I cannot save my life, I must accept this honour which I do not seek, and that's the end of the matter.

## SCENE IV.

5. make up, advance and show yourself in the front of your forces ; cp. *K. J.* iii. 2. 5, "Philip, *make up*, Our mother is assail'd."

6. amaze, throw into consternation ; for the subjunctive here, see Abb. § 362.

11. a shallow scratch, a slight wound ; the Prince is said to have been wounded in the face by an arrow.

13. stain'd, *sc.* in its own blood.

15. breathe, take rest, pause in our efforts.

18. lord ... spirit, master of so much valour

20. respect, hold dear.

21-3. I saw him ... warrior, I saw him hold Percy at arm's length with a skill and vigour that I did not expect in one so untried in combat.

25. Hydra, the fabulous monster of Lerna, near Argos, that had nine heads of which the middle one was immortal, and from which when struck off by Hercules two fresh ones immediately sprung.

29. at heart, at the very heart, most heartily.

32. Seek, for the omission of the relative, see Abb. § 244.

33. seeing . . luckily, since I have so fortunately encountered you.

34. assay thee, attempt your conquest ; to *assay* is used especially of the trial of metal or of weights, and is the same word as *essay*, from Lat. *exagium*, a weighing, through O. F. *asaier* for *essaier*.

37. But mine ... art, but you are destined to be mine either by death or capture.

43. but he means, without meaning.

48. Thou hast ... opinion, you have recovered the reputation you had forfeited by your wild life.

49. makest ... life, hold my life dear ; tender, in this sense,

from Lat. *tener*, tender, i.e. fond regard; in the sense of *offer*, from Lat. *tendere*, to stretch, hold forth.

50. In this ... me, in so nobly rescuing me.

52. hearken'd for, longed for, listened eagerly for the news of; cp. *R. III.* i. 1. 54, "hearkens after," where I believe the meaning is 'greedily looks for.'

54. The insulting ... you, the hand of Douglas that was so exultingly raised to slay you; to *insult* is literally to leap upon, and here there seems an allusion to this literal sense.

57. And saved .. son, and saved me from having recourse to any treacherous means.

58. Make up to, hasten to the assistance of.

65. sphere, an allusion to the Ptolemaic system of astronomy in which several spheres, each having a planet set in it, were supposed to be swung bodily round the earth in twenty-four hours by the top sphere, the *primum mobile*.

69-70. and would ... mine, *sc.* so that I might have the glory of conquering some one whose victory would be worth having.

74. thy vanities, your empty talk.

75. Well said, well done, bravo! as frequently: to it, 'at him,' as we should say in encouraging a dog.

75. 6. Nay, ... you, elliptical, nay, do not make any mistake about the matter, show all your courage and vigour, for the fighting to-day, as I can testify from my own experience, is no child's play, but serious earnest.

78. brook, endure; the original sense of the M. E. *brucan* was to enjoy, use.

79. Than those, than the loss of those.

81-3. But thoughts ... stop. With Lettsom and Dyce, I follow the reading of the first quarto; most modern editions give "But thought's the slave of life, and life time's fool"; but there seems a distinct climax; thoughts, which are the slaves of life, and life, which is the fool of time, and time itself, that takes, etc., must all in their turn come to the full stop. Steevens supposes fool here to refer to the fool of the Morality plays, who sported with Time and Death but eventually became their prey; it seems more probable, however, that the allusion is to the fool, or jester, kept by kings, etc., to make sport for them. Lettsom compares *T. G.* iii. 1. 140, 1, "My thoughts do harbour with my Silvia nightly, And slaves they are to me that send them flying."

83. O, ... prophesy. For this idea that men on the point of death are gifted with the spirit of prophecy, cp. *R. II.* ii. 1. 31, etc., and Campbell's *Lochiel*, "'Tis the sunset of life gives me mystical lore, And coming events cast their shadows before."

88. Ill-weaved ambition, the figure is that of cloth badly woven which shrinks in exposure to wet, etc.

91. vilest, commonest, most ordinary.

93. stout, bold, courageous.

95. so dear ... zeal, such a display of warm feeling.

96. my favours, this token of my good-will ; said as he throws a scarf over the face of the dead man ; favours, in the sense of any token given to a knight by the lady of his love, such as a scarf, glove, etc., is frequent in Shakespeare.

97. in thy behalf, since you are not able to thank me, as you would do if you were "sensible of courtesy."

99. thy praise, the praise which you so well deserve and which I so readily yield you.

102, 3. could not ... life ? could not such a mass of flesh manage to preserve even a little life ? was all your flesh of no more profit to you than that you should be killed like an ordinary man ?

104. I could ... man, there is many a better man whose loss I should have felt less than yours.

105. I should ... thee, I should sorely miss you ; for of, cp. *Tim.* iv. 3. 332, and see Abb. § 172.

108. dearer, more precious, of greater value.

109. Embowell'd, in order to embalm a body, the intestines were first taken out of it.

112. to powder, to salt ; used of powdering with salt meat that was to be kept for a time before being eaten.

113. termagant, originally the name of an idol worshipped by the Saracens, and introduced into the old Moralities as a very violent character ; now used only of a scolding woman.

114. scot and lot, most thoroughly ; see note on i. 3. 214.

119, 20. in the which better part, by showing which better part ; for the which, see Abb. § 270.

120, 1. this gunpowder Percy, this fiery Percy who was ever ready to explode (in wrath) like gunpowder.

123. make him sure, make him safe from returning to life, make his death certain.

125. confutes me, is able to prove that I did not kill him.

128, 9. flesh'd ... sword, nobly has your sword tasted blood for the first time ; cp. *Lear*, ii. 2. 49. The metaphor is from initiating hounds into the pursuit of game by giving them a taste of raw flesh.

133. fantasy, imagination.

136. **a double man**, both Percy and myself ; he at the time having Percy on his back ; with a pun on **double** = deceitful.

140. **look**, expect, take it for granted that I shall be made an earl or duke as a reward for having killed Percy.

146. **the sin**, *sc.* of not rewarding valour.

147. I'll take ... **death**, I swear by my life ; I am ready to die if my words are not true.

152. **your luggage**, that which you are lugging along, *sc.* Percy's body.

153. **may do thee grace**, may help to make your story believed.

154. I'll **gild ... have**, I will tell it in the most plausible terms I can think of.

156. **the highest**, *sc.* point ; where a good view could be obtained.

158. **follow**, in the double sense of following their steps, and of being a follower, for reward, of a great man.

159. **great**, in position : less, in corpulence.

160. **purge**, used of both physical and moral purgation : cleanly, decently, soberly.

160. 1. **as a nobleman should do**, he feeling certain of being ennobled.

#### SCENE V.

1. **find rebuke**, meet with chastisement ; *cp.* above, v. I. 111.

2. **Ill-spirited**, ill-intentioned in not delivering our message of mercy, etc.

4. **turn ... contrary**, misinterpret our offers, represent them as totally different from what they really were.

5. **Misuse ... trust**, betray the trust given to you by your cousin by misrepresenting him to us.

12. **embrace**, accept, submit to ; *cp.* *Marb.* iii. 1. 137, "Fleance his son ... must *embrace* the fate Of that dark hour."

13. **Since not ... me**, since it comes upon me with inevitable force.

14. **the death**, the death appointed for traitors ; for the emphatic definite article, see *Abb.* § 92.

15. **Other ... upon**, we will take time to consider the punishment to be dealt out to other offenders.

20. **Upon ... fear**, taking to flight in fear.

21. **falling ... hill**. Holinshed is Shakespeare's authority here.

26. **This honourable bounty**, the privilege of announcing to him this kindness which the king allows me to show him.

28. to his pleasure, to do as he likes with himself.

33. give away, transfer, make over to.

36. dearest, most urgent.

41. shall lose his sway, shall be forced to abandon that power which for a time it has exercised in the land.

42. Meeting ... day, by encountering such another repulse as it has received in this battle; day, here, as in v. 4. 163, victory.

44. Let us ... won, let us not relax our efforts until we have recovered all that is properly our own.

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